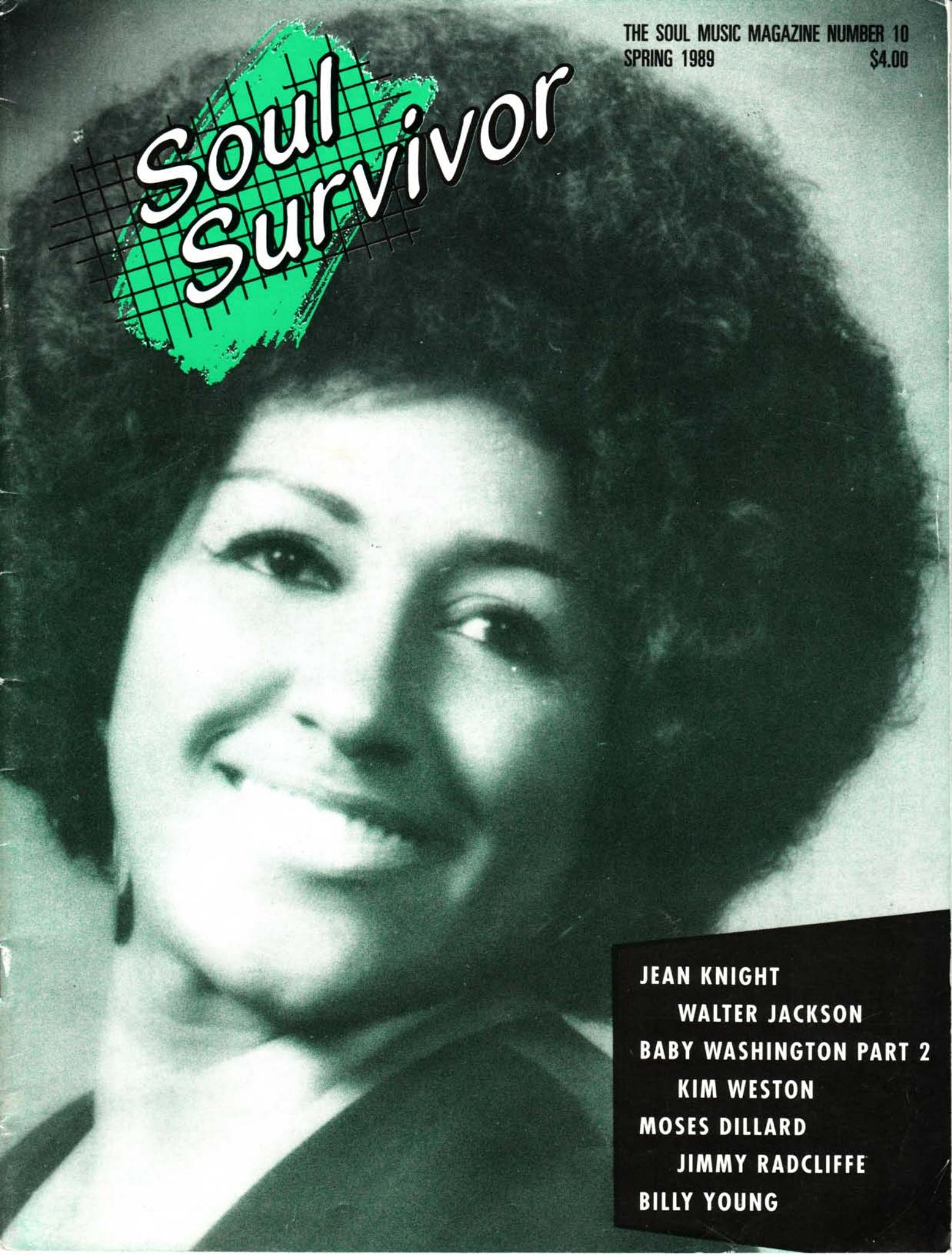


THE SOUL MUSIC MAGAZINE NUMBER 10
SPRING 1989

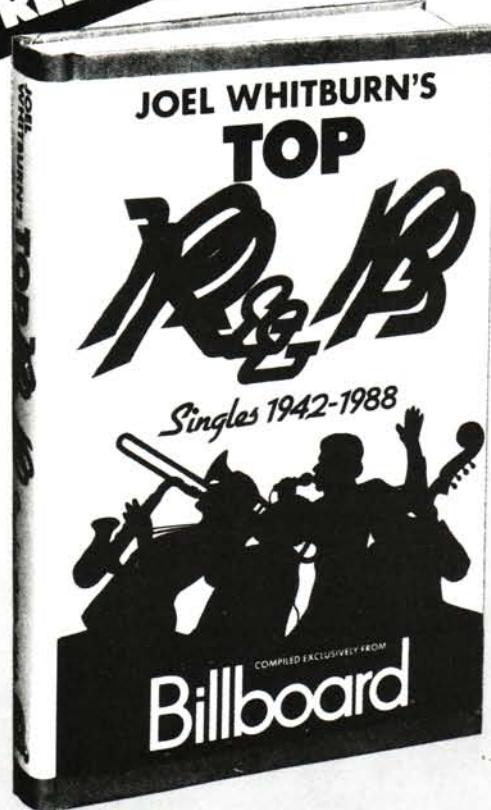
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Soul Survivor



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DEBUT DATE	PEAK POS	WKS CHR	ARTIST — Record Title	POP POS	Label & Number
2/19/44	3	15	THE FIVE RED CAPS Formed as The Toppers in Los Angeles in 1938. Consisted of Steve Gibson, Emmett Matthew, Dave Patillo, Jimmy Springs and Norma Brown. Also known as Steve Gibson's Red Caps. Damita Jo married to Gibson for a time, was in the group from 1950-53.		
3/25/44	10	1	I've Learned A Lesson I'll Never Forget.....	14	Beacon 7120
4/22/44	10	2	Boogie-Woogie Ball.....		Beacon 7121
11/04/44	10	1	Just For You.....		Beacon 7119
			No One Else Will Do.....		Beacon 7130
1/24/53	13	16	THE '5' ROYALES North Carolina group consisting of 3 cousins, Lowman and Clarence Pauling, and Johnny Tanner, with Obediah Carter and Johnny Moon. First recorded as The Royales (group changed name to The Midnights). Lowman Pauling wrote "Dedicated To The One I Love".		
5/16/53	13	4	Baby, Don't Do It.....		Apollo 443
5/23/53	5	15	Help! Somebody!.....		
8/15/53	4	11	Best Seller #13 / Juke Box #13		
2/20/54	6	2	Crazy, Crazy, Crazy.....		Apollo 446
			Juke Box #14 / Best Seller #2		
			Too Much Lovin'.....		Apollo 448
			Best Seller #4 / Juke Box #5		
7/15/57	9	1	I Do.....		Apollo 452
1/16/57	9	6	Juke Box #15 all of above with the Charlie "Little Jazz" Ferguson Orchestra		King 5032
			Years Of Joy.....		King 5053
			Jockey #9		
			Think.....		
			Best Seller #9 / Jockey #11		
56	3	17	THE FIVE SATINS New Haven, Connecticut group. Consisted of Fred Parris (lead), Al Denby, Jim Freeman, Eddie Martin and Jeanne Murphy (piano). Parris was stationed in the Army in Japan during "Still On The Nite" hit, and the group reformed with Bill Baker as lead singer. Parries returned in early part of 1958, replacing Baker. Later, Parris died and Sylvester Hopkins joined. Also see Black Satins.	24	Ember 1005
57	5	9	In The Still Of The Nite.....		
			Jockey #2 / Best Seller #9 / Juke Box #4		
			written by Fred Parris, recorded in a New Haven church basement, reportedly a million+ seller, originally released on Standard		
			To The Aisle.....	25	Ember 1019
			Best Seller #5 / Jockey #10		
			lead vocal by Bill Baker		
			Shadows.....		
9	23		FIVE SPECIAL Detroit group consisting of Bryan Banks (lead tenor), Greg Finley and Steve Harris (tenor), Steve Boyd (baritone) and Mike Pettito (bass). Banks is brother of Ron Banks of The Dramatics.	87	Ember 1056
12	12		Why Leave Us Alone.....		
29	12		You're Something.....		

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EDITOR

Richard Pack

EDITOR IN CHIEF

AND ADVERTISING MANAGER

Martin Koppel

DESIGN

Kim Lee Kho

TYPESETTING

KPCL

INTERVIEWER AND ARCHIVIST

Dave Booth

COPY EDITOR

Bruce Huston

CIRCULATION

Chris Edwards

CONTRIBUTORS

Robert Pruter

Chris Radcliffe

Michael J. Sweeney

Dino

PUBLISHER

Mary Koppel

NATIONAL ADVERTISING AND CIRCULATION

Kop's Records

EUROPEAN AGENTS FOR SOUL SURVIVOR

England *John Farrell
118 Laughere Road,
St. John's
Worcester WR2 5LT*

France *Lionel Decoster
7 Rue E. Carriere
75018, Paris, France*

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EDITORIAL

We are proud to present issue #10 of Soul Survivor, avidly read in over 25 different countries, and we feel it is our best yet. Outdoing our usual mix of articles and information, Bruce Huston completes his story from issue 9 on Baby Washington, Robert Pruter gives us his usual classy pieces, from Dave Booth we have an excellent and in-depth look at Southern soulstress Jean Knight, plus much, much more.

The year 1988 I feel was a turning point in getting Soul/R&B accepted alongside the more traditional forms of music. This was highlighted by the Temptations and Otis Redding being inducted into the Rock and Roll Hall of Fame. Combine this with super sports personalities such as World Champion Snooker player Steve Davis and the fastest man in the world Ben Johnson becoming ardent record collectors. Further we had the "Celebration for Young Americans" as one of the highlights of U.S. President George Bush's inaugural festivities. Under the watchful eye of the president's campaign manager, Soul fan Lee Atwater, the evening featured Billy Preston, Chuck Jackson, Etta James, Ko Ko Taylor, Eddie Floyd, Percy Sledge, Sam of Sam and Dave and Steve Cropper and Donald Dunn of Booker T and the MG's. More and more Soul re-releases are coming our way, so 1989 looks even brighter.

Remember, we always need your help and input into the magazine. Articles and ideas are always welcome and should you know of any artist, writer or producer in your area, get in touch with us so we can contact them. Back issues of the magazine have gone so well we now have only Issues 3, 4, 7 and 9 available; cost \$4 U.S. each for U.S. and Canadian customers, \$5 U.S. each rest of the world.

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O

ne of the most difficult things about multi-stage festivals is attempting to decide which stage to visit next. Elaine and I had that very problem last May, 1988. It was the final afternoon of the New Orleans Jazz & Heritage Festival

and we were watching local bluesman, Earl King, work out on the Burger King stage. His show was scheduled to end at 1:40 pm and way at the other end of the Fairgrounds on the Fess stage, Jean Knight's show commenced at 1:15 pm. Armed with cold beers we made the dash and we were sure glad that we did, as Jean's performance was one of the highlights of the weekend.

On stage she was hot and sassy, reaching hundreds of fans gathered in front of her, with ease. When her group, the City News Band, finally kicked into her 1971 monster hit, *Mr. Big Stuff*, everyone, including ourselves, was up dancing. Her national anthem, *My Toot Toot*, followed and the sweat continued to roll. Believe me, this lady has still got what it takes.

I had had the good fortune to contact Jean Knight before we left for New Orleans and she had agreed to do an interview with me for **Soul Survivor**. Jean also agreed to bring along her massive scrapbook and gold records. When she came to our hotel room, Elaine and I found her to be a warm, intelligent lady who is still interested in her career. What follows is the interview, augmented by a couple of phone calls, that I did that afternoon in New Orleans.

I feel that, like a lot of Soul singers, there's some church in your background. Am I correct?

Well yes, there's some church but it's not due to the fact that I sang in any church choir. My mother sang in church and the stuff that she sang coming home, I kinda picked it up. **In New Orleans it's impossible not to be influenced by the church because it's everywhere, on the radio and it has to be in the schools.**

Right, right. I did a lot of singing in school and got in little talent shows. The schools had talent shows. They still do. I would say my musical background came from my mother and father because they used to dance and sing in vaudeville. I love singing and was greatly inspired by Aretha Franklin and Etta James. I love those two ladies. Also I'm crazy about Gladys Knight. I feel that they do that gut singing, they give it all they've got and that's the type of singer I try to be when I'm performing.

When you were a teenager growing up in New Orleans, who were some of the top disc-jockeys that you would listen to on the radio?

Oh they had "Jack the cat" and they had

another man they called "Poppa Stoppa" from way back. They had "Okey Dokey" and Larry McKinley. I was in my early twenties when Larry became real popular. He was one of the biggest jocks that they had here.

How did radio differ back then to the radio today?

Back then they played more **music, real music**, but today when you listen to the radio it's so seldom that you hear real music. You have to be tuned to one of the "oldies" stations to hear what you want to hear, because when you get to be over thirty you don't want to listen to all this "rappin'" and that's all they play on the radio now. Everything is into the rap. But that's where the money seems to be so if that's what it takes, that's what you have to do. Keep up with the times.

What do you mean by "real music"?

When I say "real music", I mean that the songs are more touching; they had more meaning to me. The songs today, the people are just talking. It's mostly the beat today, whereas a long time ago you sold a story; today it's the beat. You used to listen to what the words were saying and maybe you or somebody out there could identify with the song. But today, most of the time you don't even hear the words. All it is is the heavy bass and drums and most of that is mechanical anyway.

So you like the sound of real musical instruments.

I most certainly do. However, when I go in the studio I use a lot of mechanics too, because I have a producer who is a modern-day producer and he is in tune to what's going on now. The only thing that I'm not in favour of is all this rappin' stuff. I try to make music that the young kids can dance to, but I still want to say something that the older people can identify with.

Let's talk about your parents a little more Jean. You mentioned that they had both worked in vaudeville. Was that locally?

Yes, just right here in and around New Orleans. They performed at the Palace Theatre. I think it was on Royal Street if I'm not mistaken. In between the shows they would have different people performing acts. All this was before my time but my brothers and sisters would tell me about it. My mother had been a member of the Baptist church and she had a soprano type voice and I always used to hear her singing hymns and I used to try singing them too.

What kind of act did your parents do on these shows?

I think that they would dance and sing because my dad had a real strong voice also. My oldest brother was also part of the group but he had to leave due to his family increasing in size and not making enough money to take care of them. He got a job with the post office and let the music go.

When did you decide that you wanted to be a singer?

It had to be around 1965. I always used to

sing along with my records at home. Believe it or not, Sarah Vaughan was my favourite. I used to love Sarah until one day I was tuned to this Soul station and they played this record by Etta James called *All I Could Do Was Cry*. I think that was when I really got turned around and started listening to that kind of music. The guy that I was going with, who ended up being my husband, he had a friend who was into music and he knew a fellow that was producing people and he said, "Jean, you have a pretty nice voice. Why don't you let me introduce you to Henry Hines? I'm more than sure that he'll want to cut a record on you." Sure enough, just like he said, he did record me and my first release was Jackie Wilson's *You Better Stop Doggin' Me Around*. We used Cosimo Matassa's studio on Governor Nicholls Street and while I was in the booth recording, Huey Meaux came into the studio and wanted to know who was singing. As a matter of fact, I had both Doctor John and Art Neville playing on that session. Huey bought my contract from Henry Hines and signed me to his Tribe label. He just liked what I was doing.

What kind of person is Huey Meaux?

Huey is a real nice man, although I got to know his associate Foy Lee much better, because at the time it seemed that Huey Meaux was spending more time with Barbara Lynn. Foy Lee would look after my affairs.

They didn't live here in New Orleans did they?

No, they were from Houston, Texas.

Were you worried about travelling that far?

That didn't even faze me. I was really excited about it. I said, "Wow look at this! I'm going to Texas!" At that time I hadn't been no further than from here to Slidell. Man, that was like going someplace, you know.

How did you get from New Orleans to Houston?

I was married at the time, so my husband and I motored over.

You did a great version of Ernie K-Doe's tune, Taint It The Truth, for Tribe. Who's idea was it to cover that?

It was Huey's. I really enjoyed doing it because Ernie K-Doe is a friend of mine and I really love his style. That fit right in for me. That was New Orleans' flavour, you know.

Were any of your Tribe and Jetstream records cut here in New Orleans?

No, I did them all in Texas. I think it was Cameron, Texas if I'm not mistaken. That's Foy Lee's hometown. All the musicians we used on those sessions were from that area.

What did the Jetstream and Tribe records do for your career?

They made me known a little in the South and set up my career for *Mr. Big Stuff*. But I had a period around 1968, '69 when I got so tired of just going from club to club, singing, buying clothes with money off a job I was working on.. I had to look the part but wasn't making enough for the show that I was

putting on my back. I made a little promise to myself. I said, "The next time anybody hears Jean Knight, it's gonna be on wax." I really stuck to that.

In 1969 I was on Baronne Street here in New Orleans, going to pay my light bill, when I met one of the writers of *Mr. Big Stuff*. He told me that Wardell Quezerque wanted to see me because he had something that he thought I could do. I told him that I was interested but I didn't own a tape recorder. He told me that he would bring his machine along with three songs that he wanted me to listen to. Out of the three, *Big Stuff* was the one I chose. I liked what it was saying, but I didn't like the melody they had. It was just completely off from what the song was really saying, so I just put my own feeling into it and we came up with the arrangement you hear on the record. It's a sassy song. It's like you're telling this guy off, so you're not going to say that in a loving way. You're gonna be flip about it and that's my natural personality, so that was very easy to do (laughs).

I think a lot of ladies bought that record.

Oh yes. I find when I'm recording, I sing mostly for the ladies because they are the ones who really go and buy records. They will make the man buy it, no doubt about it. I sing what the ladies want to hear or what they would like to say but maybe they haven't figured out a way to say it, so they let me say it for them (laughs).

When you were with Tribe records, did you have your own band?

No, I was working with a New Orleans band called the Truetones. I was their female vocalist. We did a lot of jobs together in Mississippi, Alabama. We even went as far as Pensacola, Florida. I used to be on shows with other artists such as Irma Thomas and Robert Parker, and they would use the Truetones to back the whole show. So it would be easy for me because I was working with them all the time.

You went to the Malaco studio in Jackson, Mississippi to record *Mr. Big Stuff*. When exactly was that?

It was on Sunday evening, May 17th, 1970 when we all drove by car to Malaco. There were three guys, another girl and myself and King Floyd. I had to let King Floyd do his thing first because he had a job to do that night, so he went on and did *Groove Me* and I came right behind him with two takes on, *Mr. Big Stuff*.

Two million sellers were recorded that evening. Whose idea was it to record in Jackson rather than in New Orleans?

It was King Floyd's producer, Mr. Elijah Walker, who's deceased now and Wardell Quezerque, my producer. They were partners and I guess they made a deal with Malaco to cut both of us.

So how come Malaco didn't release either record on their

JEAN KNIGHT

BY
DADDY COOL



own label?

They weren't strong enough to promote them, so they subleased the records. See, like King went to Atlantic and I went to Stax. **I presume that they hadn't had their success with Dorothy Moore at that time.**

No. As a matter of fact, Dorothy Moore was the background girl on our records. I knew Dorothy had it in her to have a hit record because she was a great singer.

Did anyone ever ask you if you wanted your records to be released by Stax?

When you're an artist and you're struggling in your hometown, trying to make it and somebody tells you that they want to put you on their label, a national label, you're not gonna fight with that in no kinda way. Stax was as great a name as Atlantic at that time. Man, I was honoured to be with Rufus Thomas, Carla Thomas, Eddie Floyd and all those great people they had over there. Luther Ingram, you could just go on and on with the people that Stax had. I felt so confident, so safe being with a label like that.

Did Stax release Mr. Big Stuff right after the session?

No. I did the record in 1970, like I said, and it didn't come out until a year later. It was released in March of '71. All that while I was just hanging. I just went about my business, doing my daily work, not worrying about it (laughs).

When it came out, it just took off. In about three weeks I knew it was gone. **Then I started getting excited about it because they wanted me at the Apollo Theatre in New York. They sent me money to get wardrobes and everything. I said, "Wow, I must really be big stuff now!" (laughs) The record went on to sell three million. In fact it probably sold more, but I got credit for three.** **How did you feel when you walked onstage at the Apollo with your record climbing the charts all over the country?**

I felt like real big stuff then (laughs). That was one of the biggest moments in my life. I had always envisioned myself on stage at the Apollo. I had heard that if you made it there you could make it any place and, believe it or not, this is so true. If you get over in the Apollo, you've got it made. A lot of people think that this is hard, but for me it comes easy because, when you're doing this from your heart you can project that to those people in the audience and you know what, they know you're really feeling what you're doing. So they pick it up and that's how you

get over. But when you go there and you're fakin' and jivin', well they can pick that up also. That was one of the best jobs that I ever had. I was so honoured to be at the Apollo Theatre.

Was Mr. Big Stuff number one in New York whilst you were there?

No, it wasn't number one then. It was on its way. It was steady climbing so fast. It was just shooting to the top. I went into the Apollo as the third act on the bill and by the third day I was the supporting act to the Isley Brothers.

Who else was on the bill with you and the Isleys?

There was the Continental Four and three

ground either. I don't want anybody walking on me. I can go with the big stars and I can go with the less. I never figured myself to be bigger or greater than anybody because that's not my personality.

Stax then released, You Think You're Hot Stuff. Was that cut at the Mr. Big Stuff session or did you go back to Malaco?

I went back to Jackson for that. In fact, *Mr. Big Stuff* hit the writers so hard that it was difficult for them to write more songs. At that time they were still flying high on the first record and my mind was ticking, "What's next?" (Laughs) Because you always have to think what you're gonna do next.

When did Stax release your first album?

The *Mr. Big Stuff* album came out in either July or August of 1971. That was running kind of late for the simple reason that I had a lot of dates to fulfill and it was difficult to get me back in the studio. I would be away from here for three or four weeks at a time. When I did get back to New Orleans, it was more or less just to change my wardrobe and I was back out again. That went on for a couple of years, believe it or not.

Who wrote the songs on the Mr. Big Stuff album?

Wardell had a team of four or five songwriters. Three of them had their own publishing company called CARALJO. Their names were Carroll Washington, Ralph Williams and Joe Broussard; that's where CARALJO comes from. There were a couple of other writers on the record, Maria Tynes and Albert Savoy, who were not with CARALJO.

Your third Stax single was a non-album track called, Carry On.

I felt that was a good song. It was written by a lady from California Wardell had used on the album called Maria Tynes. It didn't get the promotion it should have.

The follow-up in 1972 was Helping Man, backed with Pick Up The Pieces. How did you feel about those tunes?

They were just mediocre to me. I didn't choose those songs; they were songs Wardell wanted me to do. Back then you went along with what the producer or arranger said. I did have some tunes that I liked better. As a matter of fact, a couple of them were sent to me from Stax, written by O. B. McLinton. I guess we didn't do them as Wardell wanted to keep it within the little circle of songwriters he had. That really turned me off and everything else that followed I just did it mechanically. I



girls who didn't have a record but they sang other people's hits. You wouldn't believe who else was on that show, as a talent. She had been on the talent show for six weeks, Stephanie Mills. She was only fourteen years old at the time and I knew she was going to be a star. In fact her uncle tried to get me to sign her, to take and help her, but there was nothing I could do for her as I had just come out myself. I begged Wardell to take her. I said, "That little girl is going to be a star," but he didn't have any time either.

Did having a hit record change you at all?

No, not at all. It's just so easy being yourself. I could be Jean Knight twenty-four hours a day. It's just so hard trying to make like I'm way up there. I never wanted to get to the sky, never. But I don't want to be down on the

was aggravated that they didn't respect my judgement enough to know that I could do those other songs better.

So the arrangements you had with Wardell soured towards the end of your time with Stax?

Yes it did. The truth is that he overlooked his contract. I never did sign any papers with Malaco and that meant that they couldn't hold me; I was free. He made the mess up. He let it pass him by and I was out. I prayed for that one too!

In 1973 you went to Nashville to record for Buddy Killen's Dial label.

Oh yes, I'll love Buddy Killen forever. He was really a nice man who did what he could to promote me. I did about four songs with Buddy, and Maria Tynes contacted me from California. She had got involved with some folks out there who wanted to do something with me, so I asked Buddy for a release. He gave it to me and he assured me he was going to keep on trying to help me. Buddy also told me that if it didn't work out I could always come back. I was in California, recording, for two weeks and then I returned to New Orleans. I was home one day and Buddy Killen called me. He asked me if I was signed to anyone and I told him I had signed a personal contract with Maria Tynes. I asked him why and he said that he had just made a deal for me with Epic records and they wanted to do an album on me right away. I was so upset because Epic was a label I would have loved to have been on and the thing with Maria just folded anyway.

In 1975 you had a couple of releases on the L.A.-based Chelsea label and then things went quiet for you. Were you still recording between '75 and '81?

Yes. I was doing some stuff with Tracey Bourges who owned Knight Recording Studio. I decided that I might as well give my hometown a shot, but none of those records ever got off the ground. They were released locally but he had a little problem getting airplay. All that stuff's very political here in New Orleans you know (laughs). That must have been very frustrating for you.

Yes it was, as I was still travelling all over the world performing. During that time I played in Hawaii, Africa, London and Germany, as well as performing locally. Then in 1981, Cotillion Records released an album by you and Premium called, *Keep It Comin'*. How did that deal come about?

My producer, who is still my producer now, Isaac Bolden, heard this record. She's

Got Papers On Me. It was by Richard "Dimples" Fields and Betty Wright. In their song he did the singing and she did the talking. Isaac felt that I could record an answer to their tune. I told him that I hadn't heard the complete record, only Betty Wright's spoken part over the radio. He brought me a tape by that evening. I listened to it and loved what she was saying. I phoned Isaac and asked him which one he wanted me to answer, him or her? He asked me which one I thought and I told him that I could think of something to answer her with right away. So he told me to answer her. I stayed in my bedroom for a couple of days listening to the tape and then I started writing. That's when I came up with the answer song, *You Got The Papers (But I Got The Man)*, and that got me the album deal with Cotillion.

Your next big record came in 1985, *My Toot Toot*. I first heard that one by Rockin' Sydney.

That's the guy who wrote the record. Again it was my producer Isaac Bolden who heard the record first. When he told me about the song, I told him I had never heard it and he told me he was going to bring me a copy of it. It was on an Ash Wednesday, I'll never forget it. It was the day after Mardi

Gras because it was a big record that Mardi Gras. I listened to it and I really got into it because then I started thinking about what I could project to the people. I could make my toot toot whatever I want you to think it is. I told Isaac that I wanted to do the tune. I thought I could get it over. The only problem I had was that it was only a one verse song. I asked him to see if Rockin' Sidney would mind if I put another verse in there. But Sidney didn't want to change it, so I went on and did it like that. Twenty-one other people covered that song after I did it.

I guess Denise LaSalle was one of those.

Yeah. That was kind of a mess up too because both Malaco and Atlantic wanted to release my record. Malaco felt that Isaac should have given it to them, but he went with who he thought could do the most for the record and that was definitely Atlantic. Malaco is good, but its distribution is in the South whereas Atlantic is nationwide. I was very happy we went with Atlantic. That song put me on *Soul Train*, *Solid Gold* and all that. It really put me back; it really did. I never thought *My Toot Toot* would take me that far.

Jean Knight Discography

JETSTREAM

- 706 Doggin' Around/The Man That Left Me
739 I Just Don't Want You No More/I Have None

TRIBE

- 8304 Love/Lonesome Tonight
8306 Tain't If The Truth/I'm Glad For Your Sake 1965
8313 A Tear/Anyone Can Love Him

STAX

- 0088 Mr. Big Stuff/Why Keep On Living These Memories 1971
0105 You Think You're Hot Stuff/Don't Talk About Jody

STAFF

- 1005 Anyone Can Love Him/Don't Break My Heart 1972

STAX

- 0116 Carry On/Call Me Your Fool
0136 Helping Man/Pick Up The Pieces
0105 Do Me/Save The Last Kiss For Me

DIAL

- 1026 Dirt/Jesse Joe (You Got To Go) 1973

CHELSEA

- 3020 Don't Ask For 24 Hours/Hold Back The Night 1975
3035 Hold Back The Night/Jesse James Is An Outlaw

OPEN

- 2627 What One Man Won't Do Another Man Will/Rudy Blue 1976

OLA

- 102 Humpin' to Please/Love Me Slowly 1977

SOULIN

- 1949 Anything You Can Do/Gossip 1981
1951 You Got The Papers (But I Got The Man)/Anything You Can Do

COTILLION

- 46020 You Got The Papers (But I Got The Man)/Anything You Can Do
46027 Keep It Comin'/One On One
47002 Show Me Yours I'll Show You Mine/Kissin' Power 1982

SOULIN

- 1953 La De De, La De Da/Instrumental 1983
1955 My Toot Toot/Same 1985

MIRAGE

- 99643 My Toot Toot/Same

ALBUMS

- 2045 Mr. Big Stuff 1971

COTILLION

- SD 5230 Keep It Comin' 1981

MIRAGE

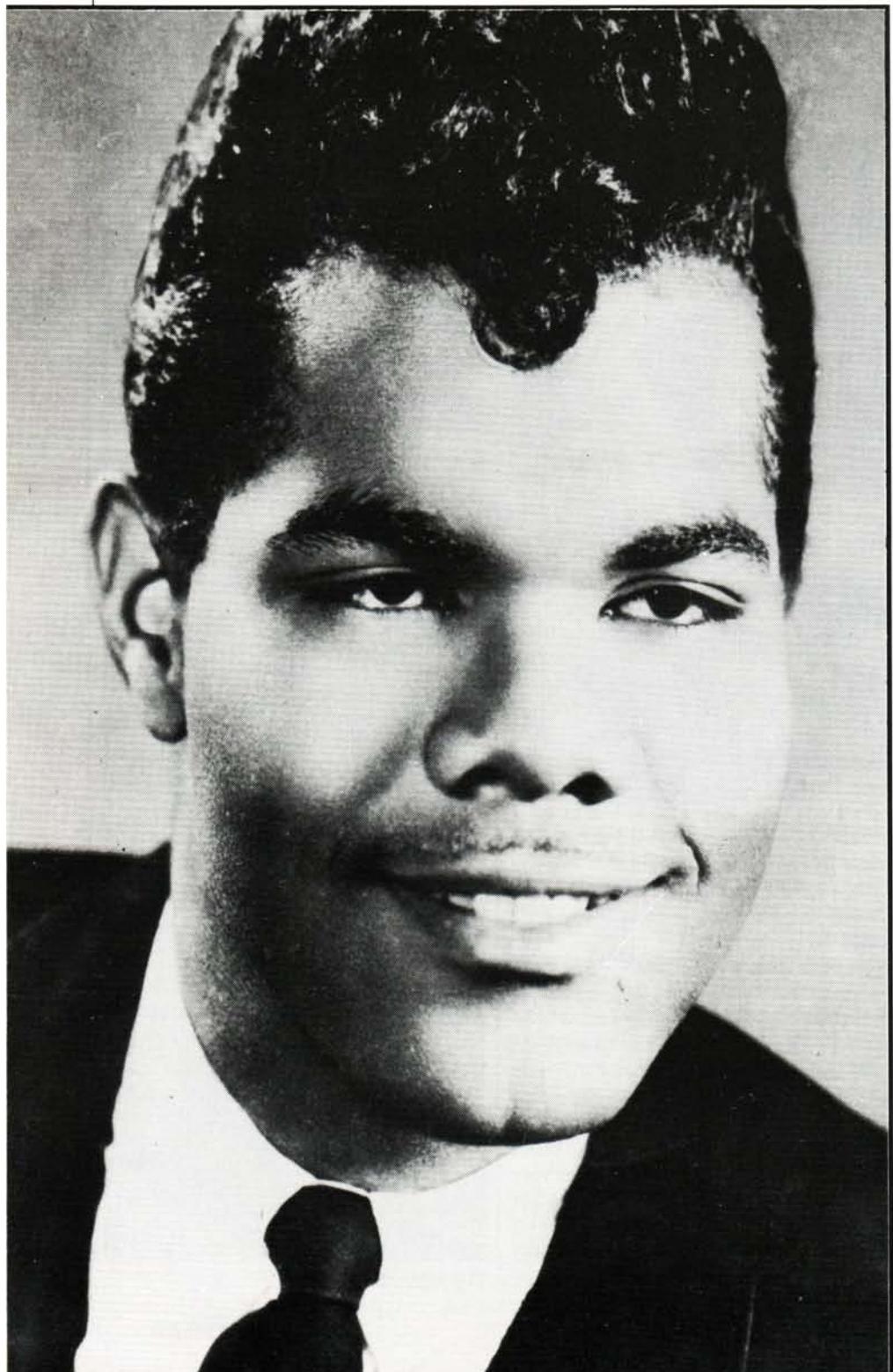
- 90282-1 My Toot Toot 1985

Thanks to Jean Knight, Martin Koppel, Jeff Hannusch and Henry Newton.



THE Walter Jackson

by Robert Pruter S T O R Y



The great rhythm and blues singer, Walter Jackson, before he passed away in 1983 had established himself as one of the preeminent ballad singers of the Soul era. His husky baritone was in the mode of such sophisticated pop entertainers as Arthur Prysock and Billy Eckstine, but it

was put to excellent use by R&B producers Carl Davis and Ted Cooper at Okeh Records. The end result was obviously a brand of Chicago style pop-Soul, but unlike the pop-Soul Motown type artists, Jackson was far more adult and subtle. Jackson's best include *It's All Over* (1964), *Welcome Home* (1965), *It's An Uphill Climb To The Bottom* (1966) and *Speak Her Name* (1967). During the 1970's Davis recorded Jackson with mixed results for his Chi-Sound label, and got him on the charts again.

Jackson was born on March 19, 1938, in Pensacola, Florida, but while still a baby his parents moved to Detroit. In his formative years, young Walter contracted polio, which left him on crutches, crippled but not handicapped as he was fond of telling interviewers. "Being handicapped hasn't hindered me," said Jackson. "I'm not afraid of being handicapped, although at one point I had been for lack of knowledge. It is a predicament, believe me, for there are times I forget, and I'm really happy about those times, but then there are times when I have to solidly realize that I am handicapped. So I put that in its perspective, then I go out and enjoy what I want to do."

And what Jackson wanted to do as a young man at Northwestern High in Detroit was sing. In the late 1950's, of course, street corner groups were the rage and the young singer hooked up as lead in a group called the Velvetones. The other members were Ronald Head, Neil Magby, Bobby Jones, and a young lady that Jackson only remembered as Marion. "We just kinda drifted together," said Jackson. "We were all neighbourhood children so we all kinda just do-wopped on the corner. Everybody gets together and join their shoulders together, you know the bit. At that point I don't think anybody really thought about being professional, they just wanted to get the girl. I was hung up over some chick who lived down the block from me and she smelled good and I really wanted a piece of that. So I kind of felt that she was excited over my being a singer, and that enhanced me to be more of a singer." Undoubtedly, Jackson's entrance into the music business was not the first time that the art of rhythm and blues was fueled by an overheated libido.

The Velvetones did get an opportunity to record in 1959, releasing *Stars Of Wonder* b/w *Who Took My Girl?* on Deb Records. It was an amateurish effort and the inexperience of the group was telling.

The group soon broke up and its members – except for Jackson – drifted into other areas of endeavor. He continued in the field more energetically and soon became a regular cabaret performer in the Detroit area, singing largely pop

material. Among the clubs worked were the Phelps Lounge and the famed 20 Grand. Then in 1962, Carl Davis ran across one of Jackson's performances while visiting Detroit and invited Jackson to Chicago to record.

Davis had made his reputation as a producer of rhythm and blues, but the acquisition of Jackson necessitated a slightly different approach. Jackson considered himself a pop performer, not an R&B or rock 'n' roll singer. As a consequence, Davis took a two-fold approach towards recording his new talent.

First, Davis favoured R&B songs, or ballads which at least demonstrated his ability to do material that required a moderate display of roughness and funkiness in the vocals. Secondly, Davis also pushed Jackson as an album artist, which was unusual for an R&B performer at that time. Jackson was perhaps the only Chicago Sound act promoted in this manner. His second album, **Welcome Home**, reflected Davis' dual treatment as it contained both some of his R&B hits and old evergreens such as *My Funny Valentine* and *Moonlight In Vermont*, with suitably lush arrangements by Riley Hampton.

Jackson's first 45 release, *I Don't Want To Suffer*, was frankly a mediocre song, but it made a little noise in August, 1962, and got the singer his first notices. Nothing much happened for the next two years, however, but Jackson and Davis kept plugging away hoping to come up with that magic formula that results in hits. It came when Curtis Mayfield, Chicago songwriter-guitarist extraordinary, entered the scene.

Mayfield first wrote for Jackson, *That's What Mama Said*, an answer song to Jan Bradley's *Mama Didn't Lie*. It was backed with an excellent ballad, *What Would You Do*. Unfortunately for Jackson both sides died. His next release, however, hit paydirt. It was another Mayfield composition, *It's All Over*, which became a national hit, but rose no higher than 67 on **Billboard's** Top 100 chart during November and December of 1964. The song was a monster in some locales, however, notably Chicago and Detroit, and its flip, a cover Aretha Franklin's *Lee Cross*, in which Walter sings of the lover-boy qualities of Lee Cross ("they say that Madame Nhu wants to be his wife") had sparkling airplay as well.

More national hits followed in quick succession: the wistful *Suddenly I'm All Alone* in January, 1965; the magnificent *Welcome Home* in May; and the sophisticated *Funny (Not Much)*, which capped off the triumvirate of ballad hits in February, 1966. *Funny (Not Much)* with its supper club ambience should not even be considered R&B, but it is Jackson's all-time favourite, revealing something of his pop sensibilities.

"The song is complete within itself," said Jackson. "I think *Funny (Not Much)* afforded me a lot more of those 'Ummmm' [raised his eyebrows] kind of attitudes - 'Because he sings that kind of song, he must be a hell of a guy.' I think that has enhanced my career more than any other particular piece of music I could name."

Lucky for Jackson's fans much more "enhancement" would follow. With Davis' departure at the end of 1965 he got a new producer in Ted Cooper, who though working out of New York, hewed perfectly to the Chicago-style Soul sound Davis had established by using the same Chicago musicians and arrangers. The first Cooper-produced release was *It's An Uphill Climb To The Bottom*, backed with an old Gene Chandler hit, *Tear For Tear*, and it came out in May, 1966. These songs were a little more upbeat, calling for a bit more aggression in vocalizing than the ballad material Jackson had been doing, but in no way was there any loss of the Jackson touch. *Uphill* was the side that made the national charts, but in Chicago both sides got equal play.

Other strong Cooper-produced songs quickly followed: *After You There Can Be Nothing* in August; *A Corner In The Sun* in October; and one of his biggest, the hauntingly beautiful *Speak Her Name* in January, 1967. Naturally, as with all his Okeh hits, these were instant classics.

There was one other number, however, which never made the national charts. This was a superb rendition of Jimmy Radcliffe's hit from 1965, *My Ship Is Coming In*, released in late 1967. The song ended a remarkable three year period for Jackson, in which he with his producers created a formidable and enduring body of music that easily ranked with the best Soul music of the day. Looking back on them, however, Jackson wasn't totally happy with some of the songs. He refused to get specific ("I could think of four right off the top of my head"), so as not to damage friendships with certain writers, but the vibes told me he did not care for the more "rock 'n' roll-oriented" songs. He recorded them though because, as he said, "I wanted to be an entertainer and I know that in order to be an entertainer you have to accept things as they are and some of the things you get might not look or appear to be the things you want. I don't like cottage cheese; that doesn't mean cottage cheese isn't good. I just don't like it."

"You see, I was introduced to rock 'n' roll. That kind of rubbed me the wrong way when I first heard it, because I didn't think I had displayed that much definite direction. I think I was a bit related to rhythm and blues though. So in trying to climb a little higher, give myself a



wider field, these songs just happened I think."

After *My Ship Is Coming In* the good songs stopped coming as well as the hits. Even his label faded and Jackson was switched to the Columbia-distributed Epic label, but with no better results. Other records on other labels followed, but Jackson just could not connect. In late 1969, he had a mild success with *Any Way That You Want Me* on Cotillion records, but the song just didn't have that special magic of his earlier Okeh material.

Finally in 1973 in hopes of reviving his career, Jackson rejoined Carl Davis, who was then with Brunswick records. Two rather lackluster records were released and then Jackson decided he needed a break from the business. "I think the work had gotten a little unglamorous for me," he said, "and I wanted to get out of the business and get out of the scheduling and must-move type of atmosphere, and try to get my thoughts together. And I wanted to find out if I really wanted to be in this type of business. I wanted to get back into my own rhythm and in doing so, I neglected the recording business as much as I could without getting totally wiped out of it."

The result of this extended vacation proved beneficial. "You know I feel I've learned a lot," Jackson said. "I've had to do some drastic changing, 'cause I did have a despicable type of attitude at times. It was a bit too direct and too sterile. It didn't give any feeling, you know. With any situation that confronted me that I wasn't able to cope with, I dismissed it. And you can't just dismiss situations. You have to deal with them. I knew that. The only way to find that out was to give up what I considered a small part to reap a big part of it. I'm not in the business to stay for a couple of months."

Three years later in late 1976, Jackson returned to the business, and what a return it was! Carl Davis had left Brunswick to organize his

own company, Chi-Sound Records, and he signed Jackson with the intention of having the singer play a prominent part in launching his label. While some of the other new Chicago-Sound acts were started out with single releases, Davis started Jackson right off with an album, ***Feeling Good***.

The Chi-Sound album proved to be a new direction. Whereas his earlier material, by and large, could be classified as rhythm and blues – albeit a soft variety, but rhythm and blues nonetheless – the placing of **Feeling Good** in that genre seemed a lot more problematical. The sophisticated pop performer in the man had triumphed over his R&B instincts. The album was essentially a collection of pop and pop/Soul tunes previously done by other artists, notably Morris Albert's *Feelings*, Margie Joseph's *Words* and Elton John's *Someone Saved My Life Tonight*.

Life Today. Welcome Home was revived, but with a longer and more leisurely arrangement. Essentially **Feeling Good** was a collection of good music, and although a disappointment to fans of the earlier Jackson, it moderately resuscitated his career.

Other Chi-Sound albums followed in the next few years – *I Want To Come Back As A Song*, *Good To See You*, *Send In The Clowns* – all produced in the same vein as *Feeling Good*, with lush covers of popular hits and smooth revivals of Jackson's old Okeh hits. While much of the material failed to make an impact on this listener, each album contained at least some standouts that certainly sustained Jackson's reputation. (For example, *Baby I Love Your Way* and the Okeh revival, *What Would You Do*, released together on a single in March, 1977, certainly ranked among the best he had ever done.)

Chi-Sound by the early 1980's was failing and Carl Davis managed to get Columbia to pick up an album he did on Jackson called **Tell Me Where It Hurts**. This was released in 1981 to no great acclaim. The single of the same title, however, did very well.

On June 19, 1983, Jackson died of a stroke at the age of 45 years. Just three days before his death, Chi-Sound released what would be his last single, *It's Cool*. A memorial album, which included *It's Cool*, followed within a few months, but the limp evidence on the wax showed how far Carl Davis' operation had fallen as a creative force. In early 1984, it went out of business.

The author first met Jackson in the summer of 1976 for an interview at the Roberts Motel on Chicago's South Side. Our meeting place was the hotel's coffee shop. When I entered I immediately saw that he was there by the sight of a crowd of people who had surrounded the singer to raptly listen to his discourse. As is true of many physically handicapped persons, Jackson had developed another outlet by becoming an engaging and arresting conversationalist. He was a tad on the glib side and at times pretentious, but his articulateness was refreshing to this interviewer who had experienced too many entertainers lacking communication skills. Indeed, for the next two hours he talked my ears off.

My impression of the man was one who possessed an outward command and charisma, yet seemed to be a bit on the sensitive side. He wanted to be liked and respected, and despite all his hit records, he never got the recognition and remuneration he deserved. He did not say this in so many words, but that was the feeling conveyed.

Jackson is perhaps the best example of a major 1960's Soul artist who was overlooked. During his Okeh years, he had eight singles on either **Billboard**'s pop chart, R&B chart, or both, but despite this quite provable evidence of his national impact, Jackson's career went totally unrecognized by pop and rock chroniclers. There is virtually no mention of Jackson in any of the various encyclopedias and histories of popular music.

One possible explanation for this neglect may be due to a failure in perception by the critics, many of whom seem to think that Soul music is only slam-bang fast music and therefore tend to overlook a great body of vocal group and single artist balladry. Or maybe it's because of the common but unbelievably ignorant notion that Soul was largely concentrated in Detroit or Memphis. Whatever the reason, Jackson simply did not get his due.

WALTER JACKSON DISCOGRAPHY

SINGLES

VELVETONES		BRUNSWICK	
DEB		55498	I Never Had It So Good/Easy Evil
1008	Who Took My Girl/Stars Of Wonder	1959	55502 It Doesn't Take Much/Let Me Come Back
WALTER JACKSON		9/1973	
COLUMBIA		CHI-SOUND/UA	
42528	I Don't Want To Suffer/This World Of Mine	8/1962	908 Feelings/Words (Are Impossible)
42659	Then Only Then/Starting Tomorrow	1963	964 Baby I Love Your Way/What
42823	It Will Be The Last Time/Opportunity	7/1963	1044 Would You Do
OKEH		11/1976	1140 It's All Over/Gonna Find Me An Angel
7189	That's What Mama Said/ What Would You Do	2/1964	1216 If I Had My Way/We Could Fly
7204	It's All Over/Lee Cross	10/1964	1216 I Won't Remember Ever Loving You/ Manhattan Skyline
7215	Suddenly I'm All Alone/Special Love	1/1965	6/1978
7219	Welcome Home/Blowing In The Wind	5/1965	
7229	Where Have All The Flowers Gone/ I'll Keep Trying	9/1965	
7236	Funny (Not Much)/One Heart Lonely	2/1966	
7247	It's An Uphill Climb To The Bottom/ Tear For Tear	5/1966	
7256	After You There Can Be Nothing/ My Funny Valentine	8/1966	
7260	A Corner In The Sun/Not You	10/1966	
7272	Speak Her Name/They Don't Give Medals (To Yesterday's Heroes)	1/1967	
7285	Deep In The Heart Of Harlem/My One Chance To Make It	6/1967	
7295	My Ship Is Coming In/A Cold Cold Winter	1967	
7305	Everything Under The Sun/Road To Ruin	1968	
EPIC		20TH CENTURY FOX	
10337	The Bed/The Look Of Love	1968	2426 Magic Man/Golden Rays
10408	No Butterflies/Ad Lib	1968	1979
COTILLION		COLUMBIA	
44053	Anyway That You Want Me/Life Has Its Ups And Downs	11/1969	02037 Tell Me Where It Hurts/When I See You
44077	Bless You/Coldest Days Of My Life	5/1970	02294 Come To Me/What If I Walked Out On You
USA		5/1981	8/1981
104	The Walls That Separate/A Fool For You	1971	
WAND		KELLI-ARTS	
11247	No Easy Way Down/I'm All Cried Out	1972	1006 Touching In The Dark/If I Had A Chance
ALBUMS		2/1982	
OKEH		CHI SOUND	
12107	It's All Over	1964	110 It's Cool/When The Loving
12108	Welcome Home: The Many Moods Of Walter Jackson	1965	(Goes Out Of The Loving)
12120	Speak Her Name	1967	6/1983
12128	Walter Jackson's Greatest Hits	1968	
CHI-SOUND/UA		CHI-SOUND/20TH CENTURY FOX	
656	Feeling Good	1976	586 Send In The Clowns
733	I Want To Come Back As A Song	1977	1979
844	Good To See You	1978	
CHI SOUND		CHI SOUND	
2009	A Portrait Of Walter Jackson	1983	

CANADIAN REISSUES

(Cassettes also available)

William Bell
Otis Redding

Soul Of A Bell
Otis Blue
Dictionary Of Soul
Soul Ballads
The Soul Album
King And Queen
(With Carla Thomas)
I Never Loved A Man
Aretha In Paris
Lady Soul

Aretha Franklin

Sam & Dave

Spirit In The Dark
Hold On I'm Coming
Double Dynamite
Soul Man

Wilson Pickett

The Exciting
Wicked Pickett
Rock 'N Soul
Comfort Me
Blues Ballads

Solomon Burke
Carla Thomas
LaVern Baker
Dusty Springfield

Dusty In Memphis
Play The Blues

Buddy Guy And Junior Wells
Champion Jack Dupree

Blues From The Gutter

Percy Sledge
Eddie Floyd
Albert King
T-Bone Walker
Mickey Baker
Arthur Conley
Various

When A Man Loves A Woman
Knock On Wood
Born Under A Bad Sign

T-Bone Blues
The Wildest Guitar
Sweet Soul Music

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Stax Volt Live Volume 2

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PART TWO:
HER SOUL YEARS
BY BRUCE HUSTON

BABY WASHINGTON

Connoisseurs of the R&B/Soul tradition have long regarded Justine "Baby" Washington as one of that genre's great talents. This is the second of two installments tracing this gifted artist's long and distinguished career.

The first installment (published in **Soul Survivor** #9) was devoted primarily to Baby's R&B years: her 1956 stint singing with the Hearts; her rock & roll and doo-wop sides as a soloist on J&S, Neptune and ABC-Paramount; and finally, her more polished "uptown" productions for the Sue label. These latter recordings followed a gradual progression from R&B to mid-sixties Soul.

Since the appearance of part one, some new information has come to light regarding Baby Washington's early career – some of this contributed by the singer, herself. While acknowledging that Johnny Ace and Little Willie John were indeed among her favourite R&B performers, Ms. Washington also expresses a fondness for the music of jazz-oriented vocalist, Little Jimmy Scott, whose first recordings for Savoy appeared in 1955. She also remembers observing several of Dinah Washington's performances at New York's Apollo Theatre to learn more about her craft. As for the nickname "Baby", Ms. Washington recalls that this "came from out of the Hearts." Since she was the youngest member of the group, the other girls took to calling her Baby instead of Justine. It was Zell Sanders, owner of J&S, who decided that Ms. Washington would step out as a solo recording act. But the pianist heard on these early solo ventures was not Baby, herself, but rather Rex Garvin, pianist for the Hearts. In fact, Ms. Washington states that she never provided her own piano accompaniment on records or during live performances, but used this instrument mainly for composing.

Regarding her next label, Neptune, Ms. Washington recalls that, while the company was based in Newark, New Jersey, the actual recording sessions took place in Manhattan. She confirms that Neptune's owner, Donald Shaw, was another of the relatively few blacks who started their own record compa-

nies as early as the 1950's. Of course, other pioneers in this field included Don Robey, Zell Sanders, Juggy Murray, Bobby Robinson and Berry Gordy. Apparently, Mr. Shaw is still active in the music business.

Although Baby Washington succeeded in becoming a national R&B star under Donald Shaw's guidance, a review in the December 31, 1958 issue of **Variety** suggests that Shaw may well have been aiming for the general teen audience as well. The event under review was the latest of Alan Freed's legendary rock & roll extravaganzas – in this case, a Christmas edition performed at the State Theatre in New York. Here, Baby Washington appeared alongside the likes of Eddie Cochran, Dion & the Belmonts, Chuck Berry, Bo Diddley, Jimmy Clanton, Jackie Wilson, Johnnie Ray and the Moonglows. Baby remembers this as "a very tight show" in which she would have sung only her latest release. In December '58, this would have been her initial Neptune single, *The Time*, soon to become her first national hit.

Concerning her "Jeanette 'Baby' Washington" billing, which Neptune adopted sometime in 1960, Ms. Washington says that she favoured Jeanette over her real name, Justine, in order to maintain a bit of distance. Her popularity in New York by this time was considerable. According to the blue-eyed Soul great, Billy Vera, who was residing in the New York area by the late '50's, Baby Washington was "a big favourite at the theatres there." Remembering her as "one of the first to carry a hand mike," Billy recalls how this aided her ability to put a song over effectively as she strutted across the stage. He also recalls that Baby's Neptune releases, especially *The Time*, *The Bells* and *Work Out*, received "tons of airplay," in contrast to her little known J&S sides. For the record, Billy also states that in his opinion, Baby Washington is "one of the most underrated and under-appreciated singers of her era."

As mentioned earlier, the gradual transition from R&B to modern Soul largely took place during the years Baby Washington was

signed to Sue (1962-1967). Not surprisingly, this transition can be detected in many of the numbers she recorded during this period. But the funky arrangement heard on her final Sue release, *You Are What You Are*, leaves little doubt that by now Soul had indeed arrived. In fact, sometime during 1966, Sue had started printing the caption, "The Sound of Soul", on its label.

By the time *You Are What You Are* was released, however, the label appeared to be winding down. During 1967, Juggy Murray sold Sue and its assets to United Artists, while Ms. Washington was signed to that label's Soul subsidiary, Veep. One of her last couplings for Sue, *Silent Night* b/w *White Christmas*, also became her first release on Veep. Long afterwards, United Artists reissued *Silent Night* as part of a 1976 anthology entitled **Rhythm & Blues Christmas**. The album's liner notes claimed that *Silent Night* was made November 15, 1967. Yet, Ms. Washington only recalls recording the two Christmas tunes once and concludes that Veep must have acquired these same masters from Juggy Murray. Upon listening to both singles, it can readily be ascertained that the later Veep release uses the same basic vocal and instrumental tracks, but sweetens the arrangement by adding a gospel-inflected studio chorus and muted strings. Veep's November '67 session, therefore, appears to have really been an overdubbing session.

It was during 1968 that Baby Washington appears to have done her first actual recording for Veep. These sessions, produced by jazz and R&B veteran Henry Glover, culminated in the fine album release, **With You In Mind** (Veep 16528), issued in September '68. Mr. Glover, who arranged the tunes for the LP and also conducted the thirteen-piece orchestra, certainly had an impressive list of credentials beside his name. During the 1940's he had played trumpet for bands led by the likes of Buddy Johnson, Tiny Bradshaw, Willie Bryant and Lucky Millinder. In the 1950's he had joined the King label as A&R director, songwriter, arranger and producer. In 1956 he had taken his talents to the Roulette label, eventually returning to King in 1963. In the course of these varied activities, Glover had recorded such stellar acts as Little Willie John, Bullmoose Jackson, Wynonie Harris, Roy Brown and, while at Roulette, Dinah Washington.

Not surprisingly, several jazz touches can be discerned in many of the arrangements Glover prepared for the Baby Washington project. Yet throughout the LP, there was a conscious emphasis placed on the sound of contemporary Soul – particularly evident in the fat horn section, the jangling guitar rhythms and the heavy percussion. As well, an uncredited girl group provided some po-

tent vocal support on certain selections, not unlike that which Martha Reeves received from her Vandellas. Ms. Washington's rich belting voice accommodated the updated settings with ease and self-assurance, matching Glover's gutsy arrangements with vocals that were forceful, but elegant and controlled. Despite the virtuosity of her readings, it is curious to note that none of the album's twelve tracks ever appeared on singles. Yet, several could have made strong chart contenders if promoted well. A driving, infectious arrangement of Duke Ellington's *I Got It Bad And That Ain't Good* contrasts sharply with the original 1941 versions, in which both Ivie Anderson and Peggy Lee had emphasized the song's quiet longing. Also included were hard-hitting renditions of two Titus Turner compositions – *All Around The World*, a '50's hit for Little Willie John, and *People Sure Act Funny*, a 1962 recording for Turner, himself (and later updated as a Soul hit for Arthur Conley). Other uptempo workouts included the catchy *It's All Over But The Crying*, as well as *It's A Hang Up Baby*, a tune which would become an Atlantic release for Z.Z. Hill a year later.

Among the ballads, the LP included two past hits for Little Anthony & the Imperials – *Hurt So Bad* and *I'm On The Outside (Looking In)* – both of which proved to be perfect vehicles for Baby's soulful crooning. Likewise, Glen Miller's 1942 classic, *At Last*, once closely identified with Ray Eberle's suave delivery, also benefited from Baby's rich vocal textures. The tune may well have been chosen in honour of the well-known Etta James version, which had returned the song to the hitparade early in 1961. Nonetheless, Glover appears to have favoured Miller's big band approach when arranging the number for Baby Washington's use, as opposed to the lush string-laden setting associated with Etta's memorable recording.

Although Henry Glover's production work had helped Baby to contemporize her sound for the late sixties Soul market, the Veep album did not re-establish her name on the sales charts. Soon afterward, production duties were resumed by Juggy Murray. Since selling his Sue outfit to United Artists, Murray had started up a second Sue label unrelated to the first. In January of '69, Baby Washington's revival of *I Know*, revamped to attract the Soul crowd, was issued on Sue 4. This New Orleans classic had once been a chart topper for Barbara George, herself a former Sue artist. Murray slowed down the song's tempo, giving it a sparse bass-driven arrangement. As Baby soulfully intoned the simple lyrics, her unadorned delivery was offset by a hip "soulbrother" vocal accompaniment. Unfortunately, this sort of treatment also tended to rob the song of much of its in-

nocent charm. Still, the performance presents an interesting contrast to most of Ms. Washington's output for the older Sue label.

I Know failed to attract attention and, one month after its release, another Juggy Murray production was issued – this time on Veep. The brassy, lavishly orchestrated *Hold Back The Dawn* had been co-authored by Bert Kaempfert, who had also had a hand in writing one of Baby's biggest hits, *Only Those In Love*. As with the earlier tune, *Hold Back The Dawn* bordered on black MOR music, but sported an arrangement of much greater complexity. In fact, the beautiful melody and touching lyric line appear at times to have been almost swamped by over-production. But the sheer virtuosity of Baby's heartfelt delivery still commands the listener's attention. With proper exposure, this song could well have become a substantial hit for both Kaempfert and Ms. Washington. The flipside of *Hold Back The Dawn* was the J.J. Jackson-S. Barnes composition, *Think About The Good Times*. This was a more conventional Soul effort propelled by a riff quite similar to that heard throughout the Capitols' hit, *Cool Jerk*. Apart from being her last release for

Veep, this single also turned out to be Ms. Washington's final Juggy Murray production.

Soon after this, a recording deal with the Atlantic label's Cotillion subsidiary was arranged. Since Atlantic was the biggest and most influential of the many independent R&B labels which based themselves in New York, one wonders what course Baby Washington's career might have taken had Atlantic lured her away from J&S before Neptune came along. Ironically, when Baby finally did record some sides for Atlantic, the sessions were not even held in New York. Instead, Ms. Washington travelled to Muscle Shoals, Alabama. This location boasted recording facilities and session people that were making it one of North America's hottest Soul production centres. Michel Ruppli's **Atlantic Labels** volume confirms that all eight of Baby's Cotillion sides were recorded at the same session, in the Muscle Shoals Sound Studio on June 27, 1969. Production was handled by Dave Crawford, who would go on to produce such significant chart hits as Wilson Pickett's *Don't Knock My Love*, Jackie Moore's *Precious, Precious* and Candi Staton's *Young Hearts Run Free*.



The first Cotillion release, *I Don't Know*, appeared late in August '69. A year earlier Crawford had produced this song for Linda Lyndell on Volt. Although the arrangement he used had been similar in many respects, Baby Washington's delivery sounded altogether tougher and more emphatic. With its bubbling guitar licks similar to those heard on Clarence Carter's *Slip Away*, as well as some gritty horn riffs, Baby's voice drove the song hard from start to finish. One of her best singles in some time, *I Don't Know* returned Ms. Washington to **Billboard's** Soul chart by late September. Peaking at #35, it was her first chart appearance since 1965. The song's flip, *I Can't Afford To Lose Him*, successfully placed Baby's earthy croon within the context of midtempo southern Soul.

In December, a second release appeared on Cotillion. *Breakfast In Bed*, written by Eddie Hinton and Donnie Frits, had been a minor B-side hit for Dusty Springfield on Atlantic earlier that year. Now the same tune was treated to Baby's polished but uncomplicated interpretation. Backed with a version of Jimmy Ruffin's hit, *What Becomes Of The Brokenhearted*, the record inexplicably failed to crack the Soul charts. April of 1970 brought more of Baby's refined Soul via a potent revamping of Sonny Thompson's classic, *Let Them Talk* – once a hit for Little Willie John. Despite being cited in **Billboard's** "Soul Sauce" column as the best new record of the week, no chart listings resulted.

Baby's final Cotillion coupling, *Don't Let Me Lose This Dream* b/w *I'm Good Enough For You*, appeared quietly toward the end of 1970. By this time, however, Baby

Washington was recording for the Chess label in Chicago. Under the production guidance of Gene Barge and Ralph Bass, she turned in a riveting performance on the tune, *Is It Worth It?* This was issued in December '70 on Chess 2099. The song itself – with its effectively disconcerting monologue and its backdrop of soaring strings and chorus – was rather more dramatic than what Ms. Washington generally recorded. The B-side offered another Sonny Thompson gem entitled *Happy Birthday*.

According to Michel Ruppli's book, **The Chess Labels**, Baby Washington went on to record four more titles for Chess during the early part of 1971. These are listed as *Whatever Is Fair; I'm Willing If You Are; Prove It; and Rock Full Of Blues*. Later in '71, after GRT had purchased Chess, Baby recorded one final side entitled *Sing A Happy Song*. Unfortunately, all of these masters have remained unissued, no doubt because *Is It Worth It?* never caught on.

It was not until 1973 that Baby Washington was again heard on record – this time via Master Five, a recently-formed New York label. Since leaving Chess, Ms. Washington had become associated with producer Clarence Lawton, owner of Master Five. Like his predecessors – Zell Sanders, Donald Shaw and Juggy Murray – Mr. Lawton was to become the mainstay and guiding force in her career. In fact, he has remained Baby's manager to this day.

After signing her to Master Five, Lawton took Baby Washington to Philadelphia where he recorded her in that city's famous Sigma Sound Studios. Arrangements were handled by well-known Philly producer, Bobby Martin. The ensuing sessions, some of which were duets with Philadelphia singer Don Gardner, were co-produced by Lawton and Martin. Gardner was best remembered for some exciting duets he had recorded with Dee Dee Ford on Bobby Robinson's Fire label back in 1962.

The first record that resulted from these sessions, during May of '73, featured a pair of Washington/Gardner duets. The A-side, an update of the Marvelettes' old ballad, *Forever*, was given a slick Philly-styled string arrangement, not unlike some of the Stylistics' hit productions. (The Marvelettes, incidentally, had made their final chart appearance with a 1969 attempt to bring back Ms. Washington's hit, *That's How Heartaches Are Made*.) *Forever* quickly put the two performers' names back on the national R&B

charts, reaching #25 on **Cashbox** and #30 on **Billboard**. It even attracted some pop airplay, bubbling under **Billboard's** Hot 100 at #119. While the Washington and Gardner voices blended well on the tune, its uptempo flip-side, *Baby Let Me Get Close To You*, presented them to even better advantage. With its bright arrangement and catchy melody, this latter track could well have been promoted as the A-side.

The Philly sessions also yielded Baby Washington's next solo effort. Issued in July almost immediately after *Forever* had vacated the charts, the tune *Just Can't Get You Out Of My Mind* became a modest R&B hit. During the summer it peaked at #76 on **Billboard**, remaining on the chart for two months. Baby's confident, full-voiced delivery of the song was effectively underscored by some punchy, Morse code-like drumming (reminiscent of Thom Bell's work with the Spinners) and some vocal assistance from a girl group sounding not unlike Philadelphia's Three Degrees. The flip, a lushly-produced ballad co-authored by Baby Washington, Clarence Lawton and Bobby Martin, was entitled *Yo u (Just A Dream)*. Against its sophisticated MOR backdrop, Baby turned in another sensitive performance.

The follow-up release, *I've Got To Break Away*, appeared in November of '73. Produced by Clarence Lawton and co-written by Baby Washington, it represented one of Baby's finest moments on Master Five. With its self-assertive lyric line and propulsive, almost mesmerizing guitar riffs, the song inspired a majestic but forceful reading from the singer. Becoming a significant R&B hit, *I've Got To Break Away* reached #32 on **Billboard** (remaining on the chart for twelve weeks) and #35 on **Cashbox**. It is the pop fan's loss that the record was never picked up by Top 40 radio stations.

April, 1974, saw the release of another duet with Don Gardner, the exciting *Lay A Little Lovin' On Me*. This appeared in conjunction with a new LP of the same name. Although ostensibly a "duet" album, it actually contained only five duets, the balance being comprised of three solos by Baby Washington and two by Don Gardner. Of the duets, there were two which never appeared as singles: the gentle ballad, *Is It True I Fell In Love Again*, and an attractive midtempo belter called *I Just Want To Be Near To You*.

Though this single somehow failed to spark sales, one further Washington solo on Master Five did chart in January of 1975. This was a bluesy revival of *Can't Get Over Losing You*, a 1970 hit by Donnie Elbert, one of R&B's great falsetto crooners. Reaching #88 during its month-long run on **Billboard's** Soul chart, the tune lent itself remarkably well to Baby's sumptuous vocal textures. The overall



performance still exerts a certain emotional pull, as Ms. Washington's subdued but deliberate phrasing gently conveys the song's wistful message. Indeed, it would be interesting to hear her tackle other Elbert compositions, such as *What Can I Do* and *Have I Sinned*. Both *Can't Get Over Losing You* and its amusing flipside, a Washington-penned tune entitled *Care Free*, were co-produced by Clarence Lawton and Bobby Martin.

Later in 1975, a final Master Five single was issued, but without success. Produced by Clarence Lawton, the ballad *Tell Me A Lie* had the sort of lyric line and country-Soul feel that the late Z.Z. Hill used to interpret so well. Shortly afterward, Lawton discontinued Master Five, placing Baby Washington's next single with the RCA-owned Sixth Avenue label. Alas, the affiliation was to be short-lived, as only one single resulted. Issued in October '76, it coupled two Lawton productions. Side A, the moodily sung *Either You Love Me Or Leave Me*, was a ballad of considerable power, written by Homer Banks and Carl Hampton. Given the fact that disco music was now in vogue, it is perhaps unsurprising that this tune attracted little attention at the time. The uptempo flip, *Cup (Runneth Over)*, had a catchy arrangement that did make some concessions to disco.

Exactly two years later, in October of 1978, California's AVI label issued a Baby Washington album that gathered together several of her Master Five sides, plus the two from Sixth Avenue. For this release, the singer temporarily returned to the "Jeanette 'Baby' Washington" billing of her old Neptune days. The album, entitled *I Wanna Dance*, was reviewed in the October 28 issue of *Billboard*. As well as referring to the "glassy orchestra" which backed Ms. Washington's vocals, the reviewer remarked that Baby's voice "... still commands power, whether setting a mood with a midtempo bluesy tune or with an uptempo arrangement." AVI also releases the title track, *I Wanna Dance*, as a single, but without much success. Co-authored by Ms. Washington and produced by Clarence Lawton, the tune used a slowed down disco arrangement complete with strings and femme chorus. But the teen-oriented lyrics were more reminiscent of Baby's 1960 number, *Your Mama Knows What's Right*. This time, however, the schoolgirl in the song is pleading with her mother to let her go to a dance next Saturday night, but to little avail. Observing that she has studied all week for a test and deserves the break, she amusingly entreats her mom, "Now I don't wanna cause you no heartache/But for goodness' sake, can't you see I wanna dance?/I wanna bop so bad/Looks like I might go mad!"

After the AVI venture, Baby Washington seems to have partially retired from the music

business for several years, recording only sporadically. A 12-inch disco single on Clarence Lawton's 7L label appeared during 1979, but did not attract attention in the over-crowded disco market. Written by Rose Marie McCoy and George Williams in the typical disco parlance of the day, the song carried the blatantly trendy title, *Turn Your Boogie Loose*. Although Lawton enlisted the services of veteran arranger Bert Keyes to co-produce the session with him, somehow ten minutes of mechanized disco pounding, electronic sound effects and inane dance lyrics seemed a rather inappropriate showcase for Ms. Washington's talents. Like the AVI album, incidentally, this disc used the "Jeanette 'Baby' Washington" billing of years gone by. Meanwhile, during the late '70's, a certain Jeanette Washington began providing background vocals for George Clinton's famed Parliament/Funkadelic, as well as lead vocals for his girl group offshoot, Parlet. This session singer is not to be confused with Baby Washington, who states emphatically that she has never recorded with any of these groups.

In April of 1981, Clarence Lawton released another disco effort by Ms. Washington, this time on his Law-Ton label. *Come See About Me*, a revival of the Supremes' old Holland, Dozier & Holland classic, was produced by Lawton and arranged by Carl Maultsby. A 12-inch single which clocks in at 7 1/2 minutes, it was, like *Turn Your Boogie Loose*, fairly routine disco fare. Apart from this record, little has been heard from Baby Washington during the '80's. In 1982 she made a guest appearance on a Jive Five album, recorded for New York's Ambient Sound label. For this project, Baby re-created her first nationwide hit, *The Time*, with the famous doo-wop group providing vocal support.

In 1988, following a six-year hiatus from the recording scene, Baby Washington and Clarence Lawton returned once again to the studio to record some sides for a revived Master Five label. At the time of writing (December '88), Baby Washington spoke of a forthcoming single entitled *Crying In The Midnight Hour*, which she described as an uptempo production. *Pedestal*, the tune chosen for the B-side, is apparently a ballad. Mention was also made of a new LP set for release during March of '89. It is hoped that these new ventures will serve to re-establish Baby Washington's name on the music charts and bring her consummate artistry to a new generation of record buyers.

Special thanks are extended to Robert Pruter for his help in providing materials for this article and to Ms. Washington for kindly sharing her recollections and photographs. Thanks also to Victor Pearlin, Mike Redmond and Don Wiur for their encouragement.

BABY WASHINGTON DISCOGRAPHY

by Robert Pruter

SUE

- 4 I Know/It'll Change (instr.) Jan. 1969

VEEP

- 1297 Hold Back The Dawn/Think About The Good Times Feb. 1969

COTILLION

- | | | |
|-------|--|-----------|
| 44047 | I Don't Know/I Can't Afford To Lose Him | Aug. 1969 |
| 44055 | Breakfast In Bed/What Becomes Of A Broken Heart | Dec. 1969 |
| 44065 | Let Them Talk/I Love You Brother | Mar. 1970 |
| 44086 | I'm Good Enough For You/Don't Let Me Lose This Dream | Nov. 1970 |

CHESS

- 2099 Is It Worth It?/Happy Birthday Dec. 1970

MASTER FIVE

- | | | |
|------|---|-----------|
| 9103 | *Forever/Baby Let Me Get Close To You | May 1973 |
| 9104 | Just Can't Get You Out Of My Mind/You (Just A Dream) | Nov. 1973 |
| 9110 | *Lay A Little Lovin' On Me/Baby Let Me Get Close To You | Apr. 1974 |
| 3500 | Can't Get Over Losing You/Care Free | Dec. 1974 |
| 3502 | Tell Me A Lie/Just Can't Get You Out Of My Mind | 1975 |

SIXTH AVENUE

- 10816 Either You Love Me Or Leave Me/Cup (Runneth Over) Oct. 1976

AVI

- 253 I Wanna Dance/I Can't Get Over Losing You 1978

7L

- 3000 Turn Your Boogie Loose/Turn Turn Turn (Your Boogie) (instr.) 1979

LAW-TON

- 1600 Come See About Me/You Are Just A Dream Apr. 1981

MASTER FIVE

- 1001 Crying In The Midnight Hour/Pedestal Dec. 1988

* with Don Gardner



K

im Weston is one of the forgotten members of the original Motown family; also one of the first to leave the company at a time when her recording career was at its zenith.

Born Agatha Nathalie Weston in Detroit on December 20, 1939, she started singing in church at the age of three and spent most of her formative years singing in church choirs. At the age of 17, Kim joined the gospel group the Wright Specials, who were coached by James Cleveland, and got a chance to work with such gospel greats as Shirley Caesar, Inez Andrews and the Mighty Clouds Of Joy. While a member of the Wright Specials, Kim made her first visit to Motown when the group recorded a session there which was later issued on two singles on Motown's gospel subsidiary, Divinity, in 1962/63.

Kim joined Motown itself in 1962. As she recalls, "I ran into Johnny Thornton who was a cousin of Eddie and Brian Holland, and he was looking for somebody to sing some of his songs to present as a demo to Motown. What happened was that Eddie Holland heard the demo and told Johnny the material stank but they liked the singer." After signing with Motown, Kim worked with Dave Hamilton before being sent out on the road with Marvin Gaye and the 1962 Motown Revue. The Revue played eight sell-out shows (in two days!) in Detroit and concluded the tour with a ten-day engagement at New York's Apollo Theatre. It was not until February 1963 that Kim had her first Motown release when *It Should Have Been Me* was released, later to become a hit for Gladys Knight (1968) and Yvonne Fair

► Kim's first promotional Motown picture, 1962.

▼ Kim Weston, 1970, with and without wig.



(U.K. 1975). The song was both written and produced by Norman Whitfield, his first Motown production. The record did nothing upon release, but several months later the D.J.'s in the south started playing the flip, *Love Me All The Way*, and it became a surprise R&B hit in July 1963. The title of the song came from a phone conversation Kim had had with her then boyfriend William "Mickey" Stevenson. Kim told him it's got to be all or nothing between them, and if he was going to love her, he'd have to love her all the way. The incident turned into a song for Mickey, the record going as high as #24 on *Billboard's* R&B chart. The couple later married.

After Mary Wells' exodus from Motown in 1964, Kim was teamed with Marvin Gaye,

and the resulting duet, *What Good Am I Without You*, was a small R&B hit in October 1964. Kim was teamed with Marvin Gaye again in 1966 to record the *Take Two* album, the title track resulting in a #4 R&B hit in January 1967 and a #14 pop hit. It was Kim's biggest hit and she has fond memories of working with Marvin. "We had a beautiful working relation-

ship," Kim remembers. "I considered him home in Washington and introduced me to the time and she named the baby after me. The *Take Two* album, and Marvin and I didn't hear anything like our version of *I Love You* placing Kim with Smokey Robinson who *Looking For The Right Guy* – a song much success with that song Kim went back to and Ivy Jo Hunter. It was that team that *Loving You*. This was Kim's first uptempo. The song's appeal comes from an infectious Van McCoy.

Kim's last two records at Motown, and produced by the Motown maestros Holland-Dozier-Holland, were hits. September 1965 marked the release of *While You're Young*, the original version of a song which became a classic. The song was Kim's biggest solo hit reaching #10 on the R&B chart. The follow-up, *Helpless*, is a Holland-Dozier-Holland production with the customary sax solo, with Kim trading solos with the horns. It became a #13 R&B hit in March 1966. Kim was never fond of them. "I didn't enjoy recording them. I learned how to deal with recording them. I



favourites were *Just Loving You*, *A Thrill*, *Get Down Tonight*, *Get Down Next Time*, *Get Down And Stay Down*, *Get Down And Laugh*.

Nelson George, in his book *Where Did Motown Go?*, says that Kim's husband, Mickey Stevenson, used to encourage further her career at Motown. Kim believes that on her it would have been misconstrued as a threat. This writer cannot name one of Kim's hits without having an album as well.

In January 1967 Mickey Stevenson, who was up to artists and repertoire director, offered Kim a dollar deal. Kim-Weston left with him. "He was a good man," says Kim. Her first MGM release, ironically titled *Just Loving You*, was a flop. *Need* made #99 on *Billboard's* pop chart in 1968. Known as a Soul label, it failed to make the charts. A change in the material she was recording was composed entirely of jazz arrangements. Basie Band, it is Kim's pick as her best ever album, *This Is America*, was released. The album contained the song *Lift Ev'ry Voice And Sing*.



BY RICHARD PACK

of the original Motown family; at a time when her recording

bit on December 20, 1939, she spent most of her formative years. Kim joined the gospel group and got a chance to work with Mighty Clouds Of Joy. While a soloist to Motown when the group singles on Motown's gospel

an into Johnny Thornton who asked for somebody to sing some of his songs. It was that Eddie Holland heard "the singer." After signing with Motown, Kim went out on the road with Marvin Gaye on sell-out shows (in two days!) in New York's Apollo Theatre. It was a release when *It Should Have Happened To You* (1968) and Yvonne Fair sang the song was both written and produced by Norman Whitfield, his first production. The record did nothing but several months later the youth started playing the flip, "I'm The Way," and it became a #18 hit in July 1963. The title of the song came from a phone conversation Kim had had with her boyfriend William "Mickey" Stevenson. Kim told him it's got to be something between them, and if he's going to love her, he'd have to take her all the way. The incident turned into a song for Mickey, the record going as high as #24 on *Billboard's* R&B chart. The couple later married.

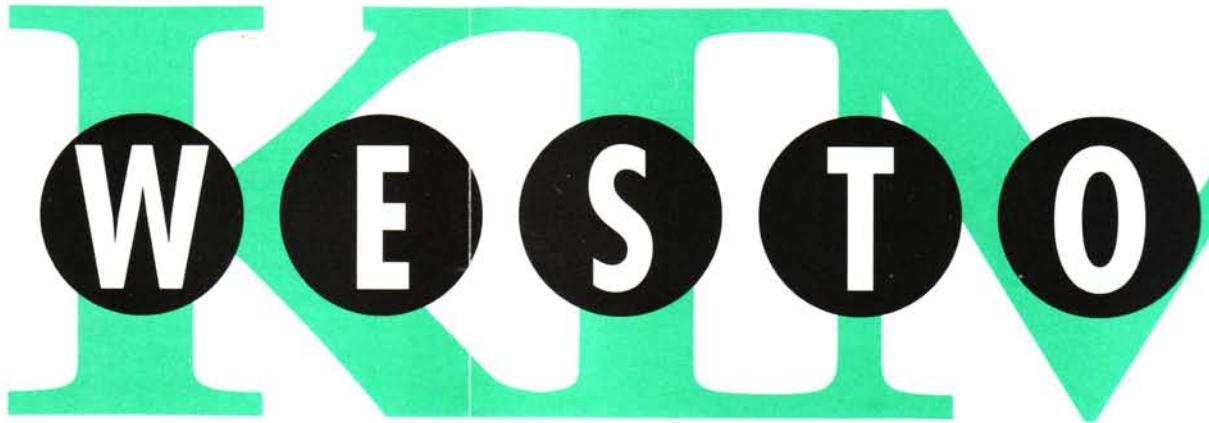
After Mary Wells' exodus from Motown in 1964, Kim was teamed with Marvin Gaye, and the resulting duet, *What Good Am I Without You*, was a small R&B hit in October 1964. Kim was teamed with Marvin Gaye again in 1966 to record the **Take Two** album, the title track resulting in a #4 R&B hit in January 1967 and a #14 pop hit. It was Kim's biggest hit and she has fond memories of working with Marvin. "We had a beautiful working relation-

ship," Kim remembers. "I considered him a big brother. On our first tour he took me to his home in Washington and introduced me to his family. His sister, Zeola, was pregnant at the time and she named the baby after me. The only album I had released at Motown was the **Take Two** album, and Marvin and I picked some of our favourite songs for it. I've never heard anything like our version of *I Love You, Yes I Do*." Motown also experimented by placing Kim with Smokey Robinson who recorded her on a poppy lightweight number, *Looking For The Right Guy* – a song much more suited to Mary Wells. After the lack of success with that song Kim went back to recording with Mickey Stevenson, Sylvia Moy and Ivy Jo Hunter. It was that team that wrote her January 1965 Tamla release, *I'm Still Loving You*. This was Kim's first uptempo record and her voice is suited to it perfectly. The song's appeal comes from an infectious string chorus which owes more than a little to Van McCoy.

Kim's last two records at Motown, released on the Gordy label, were both written and produced by the Motown maestros Holland-Dozier-Holland. Not surprisingly, both were hits. September 1965 marked the release of *Take Me In Your Arms (Rock Me A Little While)*, the original version of a song which has gone on to become a Motown standard. The song was Kim's biggest solo hit reaching #4 on *Billboard's* R&B chart in October 1965. The follow-up, *Helpless*, is a Holland-Dozier-Holland classic – typical Motown complete with the customary sax solo, with Kim transforming a sad lyric into sing-a-long good time Soul. It became a #13 R&B hit in March 1966. Kim really shines on uptempo numbers but was never fond of them. "I didn't enjoy recording the uptempo numbers," says Kim, "but I learned how to deal with recording them. I loved the ballads – that's all I wanted to sing. My

black national anthem surrounding the record. I recorded that at Motown with black people together as a people. We had neighbours out for you. As I grew up leaving. It was originally black but they didn't do it after it appeared, the white people who was forming here wrote to D.J.'S and asked them to play *Lift Every Voice And Sing* because that the song developed. They had no idea it would be a hit. It was no longer available so they released it and it became a hit on the R&B chart.

After her split from Motown, Kim paired with an old friend, Clarence Paul, from Nash, and a duet album was released on the Bayan Tree label.



favourites were *Just Loving You*, *A Thrill A Moment* and a tune Ivy Hunter wrote, *Go Ahead And Laugh*.

Nelson George, in his book **Where Did Our Love Go**, puts forward the view that Kim's husband, Mickey Stevenson, used his position (head of the A&R department) to further her career at Motown. Kim believes the opposite – that if he had released an album on her it would have been misconstrued as favouritism. Therefore, no solo LP ever appeared. This writer cannot name one other Motown act who had a similar number of hits without having an album as well.

In January 1967 Mickey Stevenson, who had started as a staff writer and built his way up to artists and repertoire director, left Motown to join MGM in a reported million dollar deal. Kim Weston left with him. "As his wife I thought it my duty to leave also," says Kim. Her first MGM release, ironically, was a mock Motown number. *I Got What You Need* made #99 on *Billboard's* pop chart in April 1967, but possibly because MGM was not known as a Soul label, it failed to make the R&B chart. Kim's move to MGM brought about a change in the material she was recording. Her first album on MGM, **For The First Time**, was composed entirely of jazz arrangements of pop standards. Recorded with the Count Basie Band, it is Kim's pick as her best ever recording. In March 1968 her second MGM album, **This Is America**, was released. Comprised of mainly covers of standards, it contained the song *Lift Ev'ry Voice And Sing*, which went on to become the un-official

from it, *We Try Hard*. It reached the *Billboard* Top 100 in 1969. In 1970, Mickey Stevenson, with Kim Weston, released the *People* album on the label. It included the title track of the Marvelettes' *People Get Ready* and *Heartbreak Ahead*. Clarence Paul's idea was to do a Motown album, but it was relatively successful. An album released on the Bayan Tree label in 1971 contained a wide variety of material, including some of these with Victoria. The credits of Kim's recordings are not always clear.

Signed to the Volt label since his D.J. days, Kim Weston has had the first time a major success in the idiom which, with her second Volt single, *Smoulder*, A smouldering

brother. On our first tour he took me to his family. His sister, Zeola, was pregnant at the only album I had released at Motown was some of our favourite songs for it. I've never ... Yes I Do." Motown also experimented by recording her on a poppy lightweight number, more suited to Mary Wells. After the lack of recording with Mickey Stevenson, Sylvia Moye her January 1965 Tamla release, *I'm Still* record and her voice is suited to it perfectly. Chorus which owes more than a little to

used on the Gordy label, were both written and-Dozier-Holland. Not surprisingly, both of *Take Me In Your Arms (Rock Me A Little)* has gone on to become a Motown standard. #4 on **Billboard's** R&B chart in October 1965. Holland classic – typical Motown complete a sad lyric into sing-a-long good time Kim really shines on uptempo numbers but the uptempo numbers," says Kim, "but I the ballads – that's all I wanted to sing. My

black national anthem. Kim recalls the events surrounding the record's release: "when I recorded that at MGM I was upset, very upset with black people. I felt we didn't come together as a people. When I was growing up we had neighbourhoods and people looked out for you. As I got older I saw this was all leaving. It was originally released by MGM, but they didn't do anything with it. Shortly after it appeared, the Reverend Jesse Jackson, who was forming his Operation Breadbasket, wrote to D.J.'S around the country asking them to play *Lift Ev'ry Voice And Sing*. From that the song developed into something that I had no idea it would". Because the record was no longer available on MGM, Pride re-released it and in June 1970, it reached #50 on the R&B chart.

After her spell at MGM, Kim was paired with an old friend of Mickey's, Johnny Nash, and a duet album released on Nash's Bayan Tree label resulted. A single taken



MICKEY STEVENSON

Moment and a tune Ivy Hunter wrote, *Go*

Our Love Go, puts forward the view that position (head of the A&R department) to opposite – that if he had released an album favouritism. Therefore, no solo LP ever Motown act who had a similar number of

had started as a staff writer and built his Motown to join MGM in a reported million his wife I thought it my duty to leave also," as a mock Motown number. *I Got What You* April 1967, but possibly because MGM was not B chart. Kim's move to MGM brought about her first album on MGM, **For The First Time**, of pop standards. Recorded with the Count recording. In March 1968 her second MGM comprised of mainly covers of standards, it which went on to become the un-official

from it, *We Try Harder* bubbled under the **Billboard** Top 100 in July 1969. Later that year Mickey Stevenson started his own label, People, with Kim naturally having the first release on the label. This was a new version of the Marvelettes' 1965 hit, *Danger, Heartbreak Ahead*. It was the song's co-writer Clarence Paul's idea to re-record the song and it was relatively successful, peaking at #49 on the R&B chart in January 1970. Kim also had an album released on the label in 1970, **Big Brass Four Poster**, which featured Kim singing a wide variety of material. Three of the songs on the album were co-written by Kim, two of these with Victoria Basemore, whose name has appeared sporadically on the writing credits of Kim's records since her MGM days.

Signed to the Stax subsidiary, Volt, in 1971 by Al Bell, who Kim had known since his D.J. days, two singles and an album were issued on the singer that year. For the first time a number of Kim's recordings were leaning towards the deep Soul idiom which, with her gospel training, seemed to perfectly suit her. The flip side to her second Volt single, (*I Wanna Be A*) *Hang-Up To You*, was the first example of this. A smouldering ballad performance from Kim sung over a lazy backing

KIM WESTON DISCOGRAPHY

by Michael J. Sweeney and Bobby McKinley

TAMLA

54076	It Should Have Been Me/Love Me All The Way	rel: 2/63
54085	Just Loving You/Another Train Coming	rel: 10/63
54100	Looking For The Right Guy/Feel Alright Tonight	rel: 8/64
54104*	What Good Am I Without You/I Want You Around	rel: 9/64
54106	A Little More Love/Go Ahead And Laugh	rel: 11/64
54110	I'm Still Loving You/Go Ahead And Laugh	rel: 1/65
54141*	It Takes Two/It's Got To Be A Miracle	rel: 12/66

GORDY

7041	A Thrill A Moment/I'll Never See My Love Again	rel: 4/65
7046	Take Me In You Arms/Don't Compare Me With Her	rel: 9/65
7050	Helpless/A Love Like Yours	rel: 2/66

MGM

13720	I Got What You Need/Someone Like You	rel: 4/67
13804	That's Groovy/Land Of Tomorrow	rel: ?/67
13881	Nobody/You're Just The Kind Of Guy	rel: 12/67
13927	This Is America/Lift Ev'ry Voice And Sing	rel: ?/68
13928	The Impossible Dream/When Johnny Comes Marching Home	rel: ?/68
13992	I Will Understand/Thankful	rel: ?/68

BANYAN TREE

1001**	We Try Harder/My Time Changes/?	rel: 5/69
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PEOPLE

1001	Danger, Heartbreak Ahead/I'll Be Thinkin'	rel: 12/69
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PRIDE

1	Lift Ev'ry Voice And Sing/This Is America	rel: 5/70
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VOLT

1502	If I Had It My Way/Gonna Be Alright	rel: 7/71
1503	Little By Little and Bit By Bit/I Wanna Be A) Hang-Up To You	rel: ?/72

ENTERPRISE

910	Goodness Gracious/Beautiful People	rel: 7/74
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RAHKIM

101	Detroit (That's My Home Town)/Inst.	rel: ?/75
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TAMLA MOTOWN

1000	Do Like I Do/Finders Keepers Losers Weepers (the Marvelettes)	rel: ?/80
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NIGHTMARE

26	Signal Your Intention/Inst.	rel: 7/87
55	Helpless/Signal Your Intention	rel: ?/88
72	Who's Gonna Have The Last Laugh/Inst.	rel: ?/88

* with Marvin Gaye

** with Johnny Nash

CONTINUED FROM PREVIOUS PAGE

track topped with wistful synthesized strings, Kim's vocal is wild but always under control, building to a crescendo. The opening track of the Volt album, *Kim, Kim, Kim*, is Soul at its very deepest. *You Just Don't Know* has Kim explaining to her man how he does not know how it feels to be in love. An epic production, richly orchestrated with banks of cascading strings and a heavenly chorus over a dominant throbbing bassline, Kim simply explodes onto the record, cutting loose vocally with power and conviction. It is beautiful beyond description and a must for my all-time top ten. Composed by Mickey Stevenson, Clarence Paul, Willie Hutchinson and M. Tynes, the song is remembered by Kim: "The way it was written required a lot of range and control – it was a challenge and I enjoyed recording it." The album was buried at the time of release by the deluge of records Stax issued at the time, due to contractual agreements. Although the album was a mixed bag of songs and styles, it contained a fine version of Solomon Burke's 1965 #1 R&B hit, *Got To Get You Off My Mind*, and a vocal version of David T. Walker's 1970 instrumental hit, *Love Vibrations*.

A previously unreleased Kim Weston Motown track, *Do Like I Do*, was issued only in the U.K. in 1980, as a bonus single that came with the Motown 20th anniversary boxed set. This tune used the same backing track as the 1965 Gordy release, *I'll Never See My Love Again*, and obviously was recorded during the same time period. Both songs were produced by Stevenson and Hunter with the writing credits differing by one name, *Do Like I Do* being composed by Robinson, Stevenson and Hunter and *I'll Never See My Love Again* by Weston, Stevenson and Hunter. Presumably it was Smokey Robinson who provided the superior lyrics for *Do Like I Do*, which is the better song in all departments.

In 1987 Kim recorded a track in London for release on the Nightmare label, owned by former Northern Soul D.J. Ian Levine. (Levine, incidentally, seems intent on signing every sixties Motown artist to his label.) Released in July 1987, *Signal Your Intention* sounds like how the

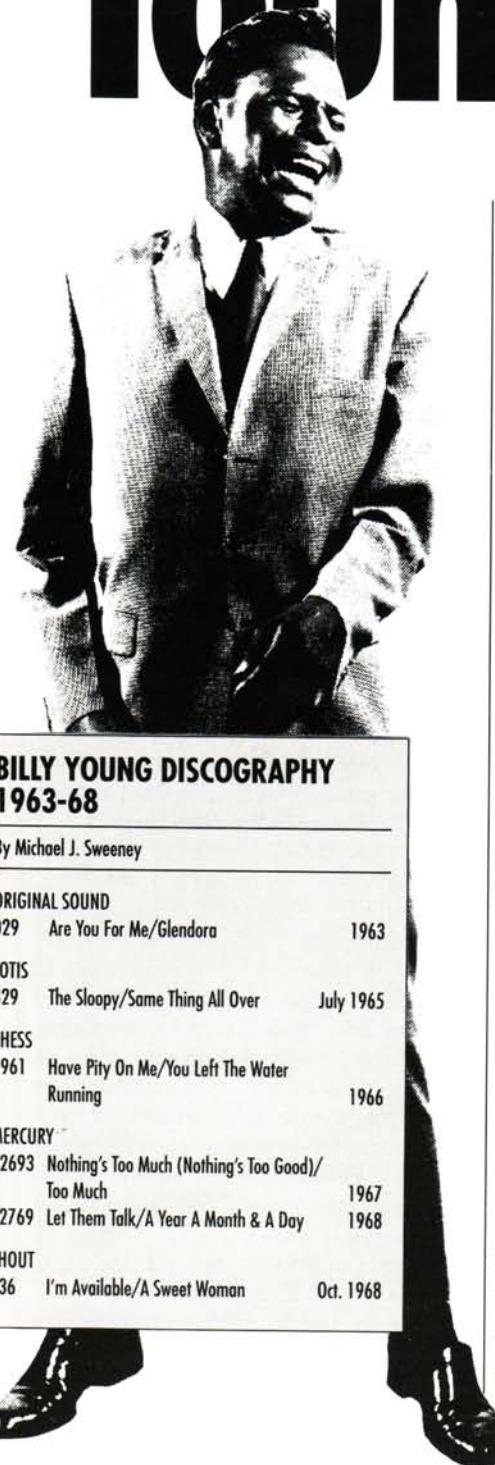
Four Tops' *I Can't Help Myself* might sound if it had been recorded today instead of 1965. Kim, who expresses a dislike of recording up-tempo dance numbers, comments: "It was based on the Motown 'Helpless' sixties sound. It had a cute little story, so I could deal with it – it wasn't tasteless." Kim has had two further releases on the label in the same vein, including a new version of *Helpless* itself. All three of Kim's Nightmare releases are available in 12-inch form with full colour picture sleeves which are actually better than the records themselves.

Kim today not only lives in Detroit, but has for the last decade worked for the city developing a performing arts programme for children. It is refreshing to see an artist giving something back to the community and, speaking with Kim, her love for Detroit is quite evident. In fact, it is reflected in her 1975 release, *Detroit (That's My Home Town)*, a heartfelt tribute to the city. So ends this tribute to Kim Weston, who has left

hidden among her many releases some of the finest performances ever pressed in wax.



BILLY Young



BILLY YOUNG DISCOGRAPHY 1963-68

By Michael J. Sweeney

ORIGINAL SOUND

029 Are You For Me/Glendora 1963

JOTIS

429 The Sloopy/Same Thing All Over July 1965

CHESS

1961 Have Pity On Me/You Left The Water
Running 1966

MERCURY

72693 Nothing's Too Much (Nothing's Too Good)/
Too Much 1967

72769 Let Them Talk/A Year A Month & A Day 1968

SHOUT

236 I'm Available/A Sweet Woman Oct. 1968

Billy Young is best known for being the first artist Otis Redding produced and for having the first release on Otis's own record label, Jotis.

Born in Daingerfield, Texas on May 12, 1940, he moved to California in 1958. Young got

his start singing with a group called the Classics who had a song called *Let Me Dream*, released on Jerry Capehart's Crest label. Young's own solo debut involved Jerry Capehart, who wrote *Are You For Me*, released on the Original Sound label in 1963.

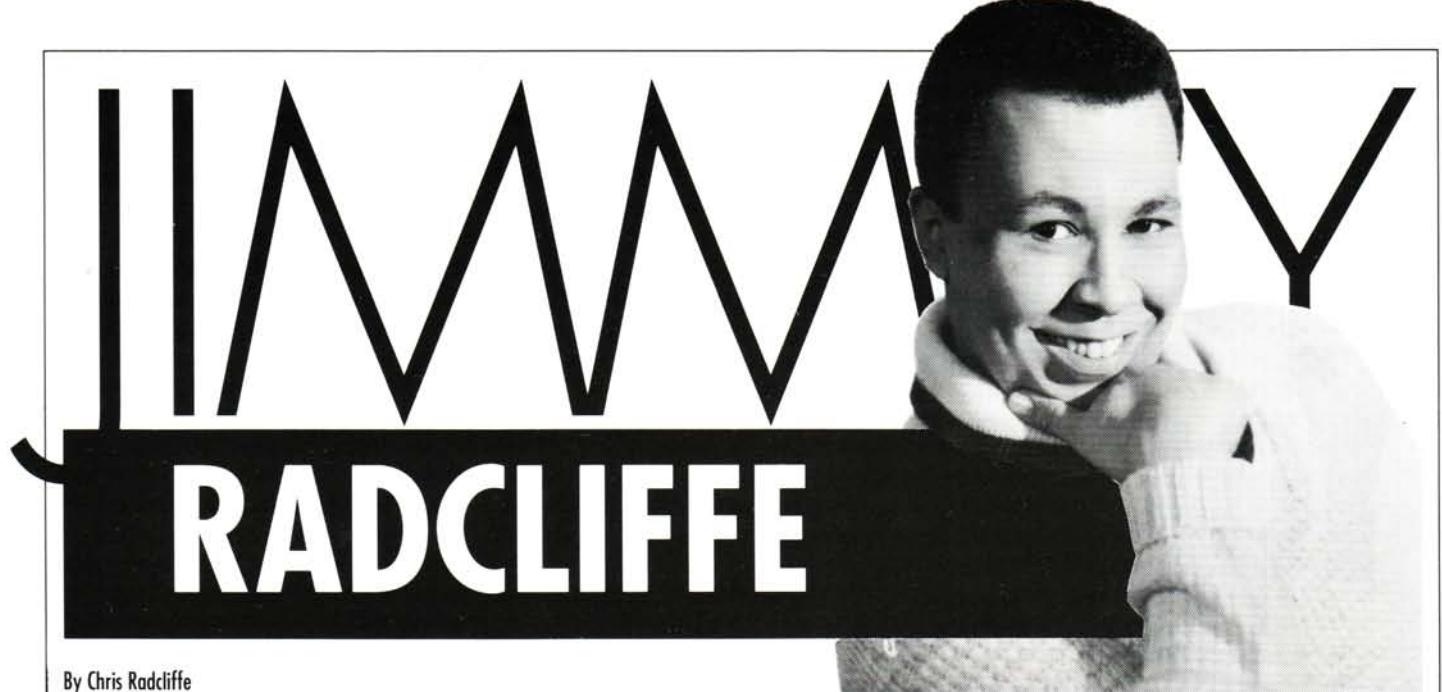
Germany was the unusual setting for a big break in Billy Young's career when he met up with Otis Redding's manager, Phil Walden, when the pair were both serving there in the military. The two met after Georgia native Walden had witnessed Young auditioning for a soldier show, singing the tune *Georgia On My Mind*. While in Germany, Walden introduced him to the music of Otis Redding, and after leaving the Military in 1965, Young joined the Otis Redding Revue as warm up singer. Opening the show, his spot consisted of Soul classics; two songs he specifically remembers singing were Sam Cooke's *A Change Is Gonna Come* and Eddie Floyd's *Knock On Wood*. Young has the distinction of being the first artist Otis Redding produced and also having the first release on Otis's Jotis label. Released in July 1965, *The Sloopy* is a dance craze song without a dance to go with it, a fact which Young recalls affected sales. The flip, *Same Thing All Over*, is taken at a more leisurely pace with pleasant male vocal accompaniment and a novel trombone solo. With Redding writing and producing both sides, they are predictably very similar to his own records, both musically and vocally.

Young next recorded with Rick Hall in Muscle Shoals, cutting *You Left The Water Running*, which was issued on Chess in 1966. Maurice and Mac were also at Muscle Shoals at the same time and they too recorded *You Left The Water Running* at this time. Maurice and Mac, being short of material, requested Young write them a song. The result, *Why Don't You Try Me*, was later issued by Chess

BY TERRY HENNESSEY

as a single on the duo. Young's next two releases, both produced by Otis Redding and released on the Mercury label, are arguably the best of his career. The first, *Nothing's Too Much (Nothing's Too Good)*, was Young's first self-penned release and he remembers it came at a time when he had just discovered that he had the potential to write songs. Just how much Young was influenced by Redding at this time is evident not just in his writing, but also in his vocal style. The flip side, *Too Much*, was written by Redding, Young and n Walden. Originating with Redding, who had the title and arrangement, the other two writers developed the song from there. The second Mercury release, *A Year, A Month, and A Day*, was Young's most commercial release, with the song having an instantly memorable hookline. Written by Redding, Alan Walden and Arthur Conley, it was recorded at Muscle Shoals with Redding, himself, playing a little piano and guitar. Backing it was a version of Sonny Thompson's much-recorded *Let Them Talk*. Commenting on Redding's arrangement of the song, Young says, "the horns are out of tune - but Soulfully (laughs)". Young's last nationally distributed record was issued in 1968 on the Shout label. Recorded in Macon, Georgia, but leased to the New York label, *I'm Available* was written by Young and produced by Jim Hawkins. Without the presence of Otis Redding, Young reverts to his natural voice and demonstrated that he is not just another Otis Redding soundalike.

From 1968 onwards, Billy Young has been a permanent fixture on the Georgia music scene, issuing a steady stream of records on his own labels - Grotto, Klim, Joy-Ja, and S-Cee. Tired of wearing the standard dress for concerts, Young took to wearing overalls and a straw hat and adopted the name Billy "Country Boy" Young. Still living in Georgia today, Young is deeply involved in politics and the black freedom movement, but his love for music continues. More active today as a jingle and songwriter, Young concludes, "I think I have developed into a pretty good writer. I'm not renowned and may never be, but I'll be a songwriter to my departure."



RADCLIFFE

By Chris Radcliffe

James Radcliffe was born on November 18, 1936, in New York City. There he attended school and the All Souls Episcopal Church, where he was an altar boy and choir member. As a teen he worked for a year at the Jewelry Sales Corp. on 44 Street from September 1952.

Jim enlisted in the airforce in 1954, immediately signing with the entertainment corp. He sang lead with a five man group called the Fascinators, and sang solo accompanying himself on guitar. In 1957 he made his television debut on the armed forces network in Germany, the same network on which Elvis Presley would appear a year later.

Upon leaving the service in 1958, he put an act together with some of the other street corner crooners of his teen years playing local clubs and nighthalls. By 1959 he had gained a reputation for his stage performance and had recorded a couple of demos of his own material, acquiring some radio play. This led to his signing with Aaron Schroeder, who had just founded Musicor Records with then United Artists president, Art Talmedge. He along with Aaron, Wally Gold, and Al Kooper were house writers for January Music.

Predictably, Jim's first record appeared on the Musicor label. *Twist Calypso* was designed to capitalize on the West Indian sound sparked by Harry Belafonte's 1956 *Calypso* album. Both sides of the record were written by Jim and Phil Stern, his longest song writing partner. Their collaborations lasted until 1970 when they wrote *Everybody Needs Love* for the Harlem Globetrotters.

One of the other co-writers' names most often seen next to Jim's was Carl Spencer. Among the duo's compositions were *This Time Tomorrow*, recorded by Tammy

Montgomery (Terrell), and *Deep In The Heart Of Harlem*, a *Billboard* R&B hit for both Walter Jackson and Clyde McPhatter. The ex-drifter McPhatter recorded five of Jim's songs on his 1964 *Songs Of The Big City* album. The tracks were *My Block*, *A Suburban Town*, *Three Rooms With Running Water*, *Coney Island* and *Deep In The Heart Of Harlem*. *My Block* had been a #67 chart entry on *Billboard*'s Hot 100 a year earlier for the Chiffons, recording as the Four Pennies.

One of the most recognized of Jim's writing partners was Joey Brooks. Between 1963-65 they wrote some 21 songs together. It was Brooks who wrote *My Ship Is Comin' In*, a radio hit in the U.K. for Jim in 1965. The white cover version by the Walker Brothers was a #3 pop hit in December 1965.

Aside from recording his own songs, Jim would often do disc directions in demo form for other publishers. He was able to be given a song and create the vocal presentation that would best suit a specific artist. This is most evident in the case of the Ray Charles version of the Radcliffe-Scott tune, *Show Me The Sunshine*. In another instance Jim made a demo of the Gordon Mills-penned *It's Not Unusual*, which went on to become a #1 pop hit for Tom Jones. Jim's demo and Tom Jones' hit sounded exactly the same vocally, even down to the accenting on certain words. Jim would also do some sessions as a back-up singer. Most notable are the Drifters' sessions he recorded with the Sweet Inspirations. These sessions brought Dionne Warwick together with Burt Bacharach and Hal David, and Jimmy together with Dee Dee Warwick and Cissy Houston. Jim liked their sound so much, he used them on his 1963 Musicor release, *Through A Long And Sleepless Night*, which was produced by Bert Berns. Berns also produced his 1964 release, *Long After*

Tonight Is All Over, backed once again by the Sweet Inspirations. This Bacharach and David number was originally recorded by Jim as a demo for label mate Gene Pitney, but on hearing Jim's demo Musicor issued the record on him. Issued in the U.K. on the Stateside label, it was a #40 pop hit in February 1965.

In 1966 Jim moved into the field of advertising, both writing and performing jingles. By the time of his death, he had worked on over 200 TV and radio commercials and was recognized as one of the top performers in that field. Steve Karmen remembers Jim in the advertising industry: "Typically, Jim would be called to come to the studio at a designated time, in most cases not even being told the name of the product he was to sing about, then be given about five minutes to learn a song that he had never seen before that moment, and was then expected to deliver the "Soul" version of the commercial."

Jim's best known commercial was for the 1969-70 Pontiac, "breakaway in a wide tracking Pontiac". The 30-second commercial was expanded for general release to try to capitalize on its popularity. It was released as *Breakaway*, by the Steve Karmen Big Band featuring Jimmy Radcliffe. As Karmen recalls, "unfortunately jingles that are written to work in 30 seconds are not easily expanded into record length without the addition of some other piece of creative material. In the case of Pontiac I had stretched the middle section hoping to keep it completely instrumental with no vocals at all. During the wrap up, all the singers would enter and Jim would provide the "ad lib" fills to inspire America to recall the commercial and then rush out and buy Pontiacs. At the session, my client asked Jim if he could ad lib something over the middle section about what it would feel like to be free, or to be set free or to break away. What

you hear is his first and only ad lib reading. After he had finished, completely bowing over everyone in the booth, my client was seized with the desire to script and improve upon Jim's ad lib. But of course, the performance we used was the first one, because it was the best and the most honest."

1969 saw Jim signing with RCA and releasing a single, *Funky Bottom Congregation*, that year. It was also the year Jim started working with a newly signed RCA artist, Carolyn Franklin. The third Franklin sister to get a recording contract, Carolyn's first two RCA albums were produced by Jim. He also contributed a song to each — *More Than Ever Before* on the **Baby Dynamite** album from 1969, and *Right On* from the **Chain Reaction** album in 1970. Jim and Carolyn also collaborated on a number of projects aside from Carolyn's albums, including writing the track, *Pullin'*, for Aretha Franklin's **Spirit In The Dark** album.

At this time Jim had decided to control his weight. For most of his life he was heavy set. He was also suffering from high blood pressure due to dietary intake. It was a sometimes opinion that one of the reasons Jim's career as a performing artist didn't come to fruition was his weight. Jim was hospitalized with high blood pressure, which was causing a major strain on his kidneys. This strain eventually led to the removal of one of his kidneys, and to his being put on dialysis once a day. In the following months he suffered a minor stroke and lost the sight in his left eye. Over the ensuing months, the amount of time that Jim spent on dialysis increased from once a

day for an hour to three or four times.

Although it had become more and more difficult to work, Jim took on another project in early 1973 — Carolyn Franklin's third album, titled after his **Darling I'd Rather Be Lonely** tune. From the onset, Jim had problems with RCA over the money he was spending on the production and he was eventually replaced by Wade Marcus, who had worked on Carolyn's **Chain Reaction** album. By this time Jim's health had deteriorated more, with his remaining kidney failing. This caused him to spend most of the day on dialysis while waiting for a transplant. Carolyn's album was still in production, with neither Carolyn nor RCA happy with the way it was shaping up. So they decided to rehire Jim to complete the project. He managed to complete the A-side of the album before his condition took a turn for the worse. He entered the Veterans Administration Hospital in the Bronx on July 2, 1973. Twenty-five days later on July 27, 1973 James Radcliffe died of natural causes at the age of 36. He was interred at the Long Island National Cemetery on August 2, leaving to mourn his wife

Judy and two sons, Christopher and William.

JIMMY RADCLIFFE DISCOGRAPHY 1963-1969

MUSICOR

- 1016 Twist Calypso/Don't Look My Way
- 1024 (There Goes) The Forgotten Man/
An Awful Lot Of Cryin'
- 1033 Through A Long And Sleepless
Night/Moment Of Weakness
- 1042 Long After Tonight Is All
Over/What I Want I Can
Never Have

AURORA

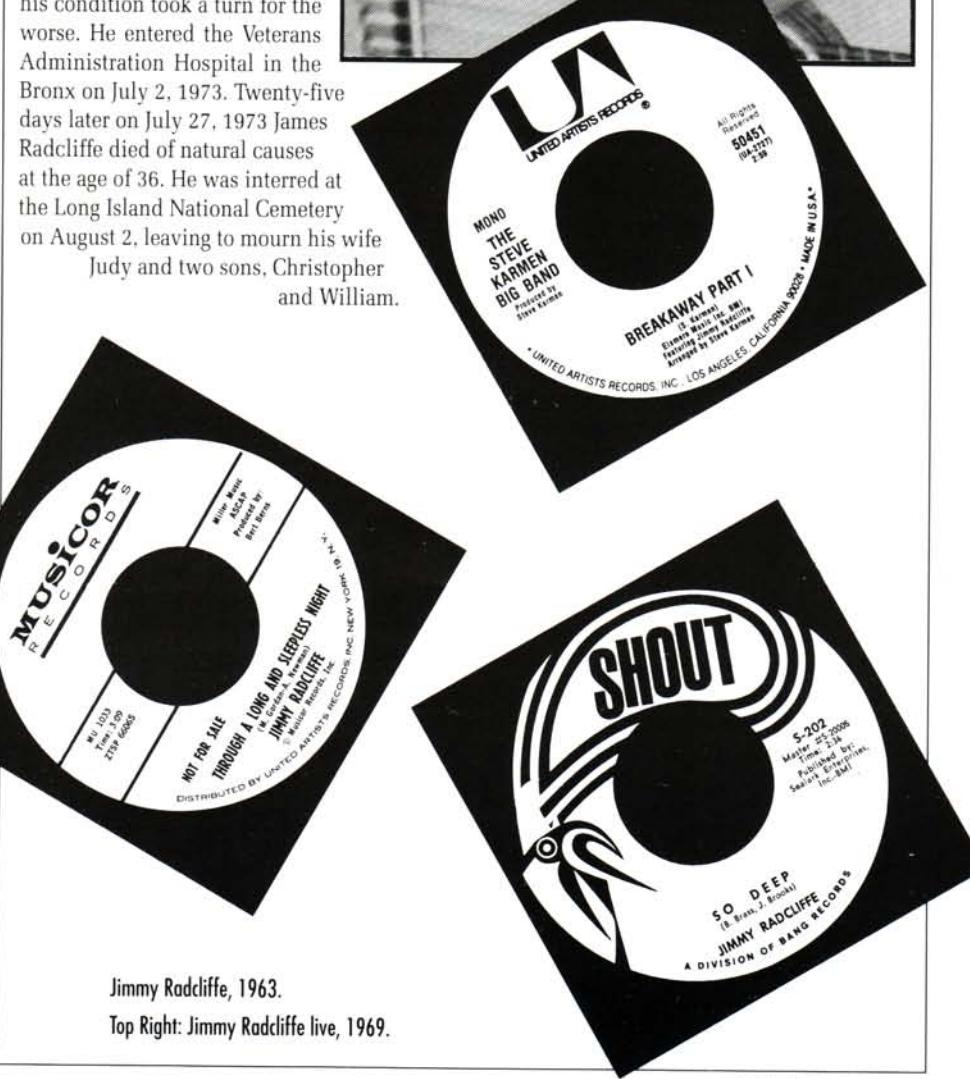
- 154 My Ship Is Comin' In/Goin' Where
The Lovin' Is

SHOUT

- 202 Lucky Old Sun/So Deep

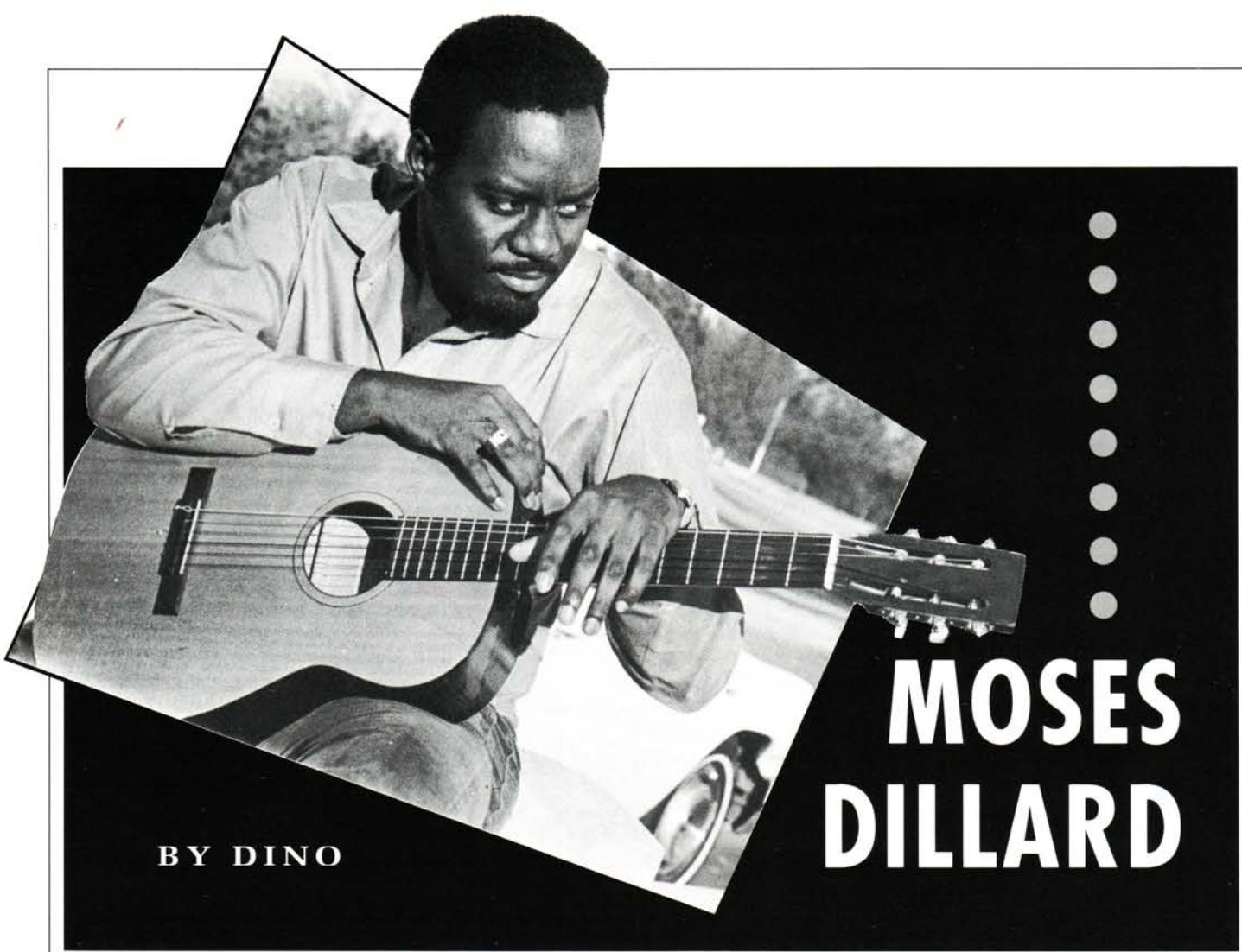
RCA

- 74-0138 Funky Bottom Congregation/Lay A Little
Lovin' On Me



Jimmy Radcliffe, 1963.

Top Right: Jimmy Radcliffe live, 1969.



BY DINO

MOSES DILLARD

The multi-talented Moses Dillard is a singer/songwriter/musician/producer and arranger who has been working in the black music field since 1964.

Born in Greenville, South Carolina on September 30, 1946, his first record was released on the local Mark V label in 1964. Both sides of the record are self-composed, *They Don't Want Us Together* being a pleasant ballad while the flipside, *I'll Pay The Price*, is a Detroit-inspired uptempo number which is popular today on the Northern Soul circuit in England.

A chance meeting with Otis Redding, who was impressed with his guitar style, resulted in session work for Moses, first with Phil Walden's stable of acts and later with Papa Don Schroeder. Moving to Pensacola, Florida, Moses became the first vice-president of Papa Don Productions whose roster included Mighty Sam, James and Bobby Purify and Oscar Toney Jr.

Brother teams were popular at this time (1967) and Moses recorded together with James Moore releasing records as Moses and Joshua. The duo's first release, *My Elusive Dreams*, saw the duo completely transform

the insipid Tammy Wynette & David Houston country hit into a frantic Soul stomper, easily the equal of Sam and Dave's uptempo numbers.

1968 saw the first of Moses' sporadic instrumental releases issued under the name of the Sons of Moses, and recorded together with Jesse Boyce. *Soul Symphony* is exactly what the title indicates.

After returning to Greenville, Moses formed his own group, Moses Dillard and the Tex-Town Display. Apparently, Greenville's main industry is textiles and it is known as Tex-Town, which explains the group's name. The group signed to Curtis Mayfield's Curtom label, producing two splendid singles in 1971. The group's first release, *I've Got To Find A Way*, a seven minute self-penned epic spread over two sides of the record, features the vocalists Moses, Peabo Bryson and Bill Wilson switching leads in a style similar to the Impressions.

Two records leased to New York's Shout label were followed by an instrumental release on Bill Lowery's 1-2-3 label out of Atlanta, Georgia. The monotonous *Theme From Lovejoy* was a disco hit in the South of England in the spring of 1975.

In 1976 Moses relocated in Nashville. Together with Jesse Boyce, he had an R&B hit on the *Billboard* chart in 1978. Recording as the Saturday Night Band, *Come On Dance, Dance* hit #70 R&B in March of that year. Moses can still be found in Nashville today and is a staff songwriter with Loretta Lynn's Coal Miners Music firm.

I cannot put pen to paper on the subject of Moses Dillard without mentioning Carolyn Sullivan's immortal waxing *Dead!*. This morbid song of haunting beauty which Moses remembers recording: "We were jamming and it just fell together. We were surprised that the record was ever released". Moses co-wrote the song together with Joe Huffman, also producing, arranging and playing organ on the record. Released first locally in 1967, it was soon picked up by Phillips and the record has had a cult following ever since.

T HE INTERVIEW

HOW DID YOU GET STARTED IN THE MUSIC BUSINESS?
I guess like most black artists I started in the

church real early playing in a gospel quartet. The Golden Wings was the name of the particular group I sang with down in Greenville, South Carolina. We also had a family group, too. Most of the families in my area had one. These singing groups would go around from church to church performing as a family. Later there was a talent show I performed in where some airmen from Donaldson Air Force Base were in the audience. They heard me perform and asked me to play in their group. That was my first professional gig. I remember I made \$15 that night and at that time that was a lot of money – especially when you consider that my daddy was only making \$45 a week.

WHAT WAS YOUR FIRST RECORD RELEASE?

My first release was a tune entitled *They Don't Want Us Together*. Joe Huffman and his brother Bill had a studio called Mark V in Greenville, South Carolina. Joe Huffman, myself and a booking agent called Johnny Edwards were partners and we went in together and produced that first recording.

WHAT DO YOU CONSIDER THE MOST MEMORABLE EXPERIENCE OF YOUR CAREER?

I guess there are several. One that stands out was meeting Otis Redding. I met Otis when his bus broke down one night on the way to a gig at the Memorial Auditorium in Greenville. The manager of the Auditorium knew me and asked if I could get my band together and play until Otis arrived. Otis was impressed with my playing and with my band. We had

the most popular band in town in those days, Moses Dillard and the Dynamic Showmen.

After that, every time Otis came to town he would come by the house. We were good friends. He was impressed with my ability to play to the open E tuning because he played that way, although he could not play the chords I made. He could only play one or two chords, where I had developed a whole system where you make the minors, majors and the nines, everything from a simple triad to an augmented eleventh. This impressed Otis and he invited me down to Macon. I went down to Macon and spent a week or so, while Otis prepared the session. He produced *Sweet Soul Music* on Arthur Conley and I played guitar on that record and the album. That was my first really big chance, an introduction into the recording business as a musician on a session with a name artist like Otis Redding. From that, it led to my relationship with Don Schroeder. Don was producing in Muscle Shoals and through Otis he became familiar with me, and subsequently called me in to work on a James and Bobby Purify session. When Don built his studio in Pensacola, Florida, I moved there and Don made me vice-president of Papa Don Productions. At that time we assembled a studio band: we had Leo Adams who came in as drummer and Clayton Ivy, Jesse Boyce and myself. Jesse was a student of mine. I taught him to play bass. That was the staff band for Papa Don Productions.

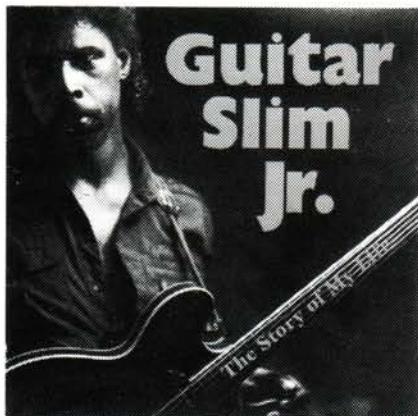
YOU WERE INVOLVED IN A RECORDING OF MIGHTY SAM



MOSES DILLARD (LEFT) TOGETHER WITH PAPA DON SCHROEDER (CENTRE) AND LARRY UTTAL



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Guitar Slim Jr. "The Story Of My Life"
OR4188 (record, cassette...\$8.98)

"A fixture on the black New Orleans club circuit for the better part of twenty years. Rodney's father, Eddie 'Guitar Slim' Jones, was one of the fathers of electric blues guitar. This album proves he's truly a chip off the old block. These blues are real."
- Jeff Hannusch aka Almost Slim



Mighty Sam McClain "Live In Japan"
Featuring Wayne Bennett OR9888
(compact disc, cassette...\$15.98, \$9.98)

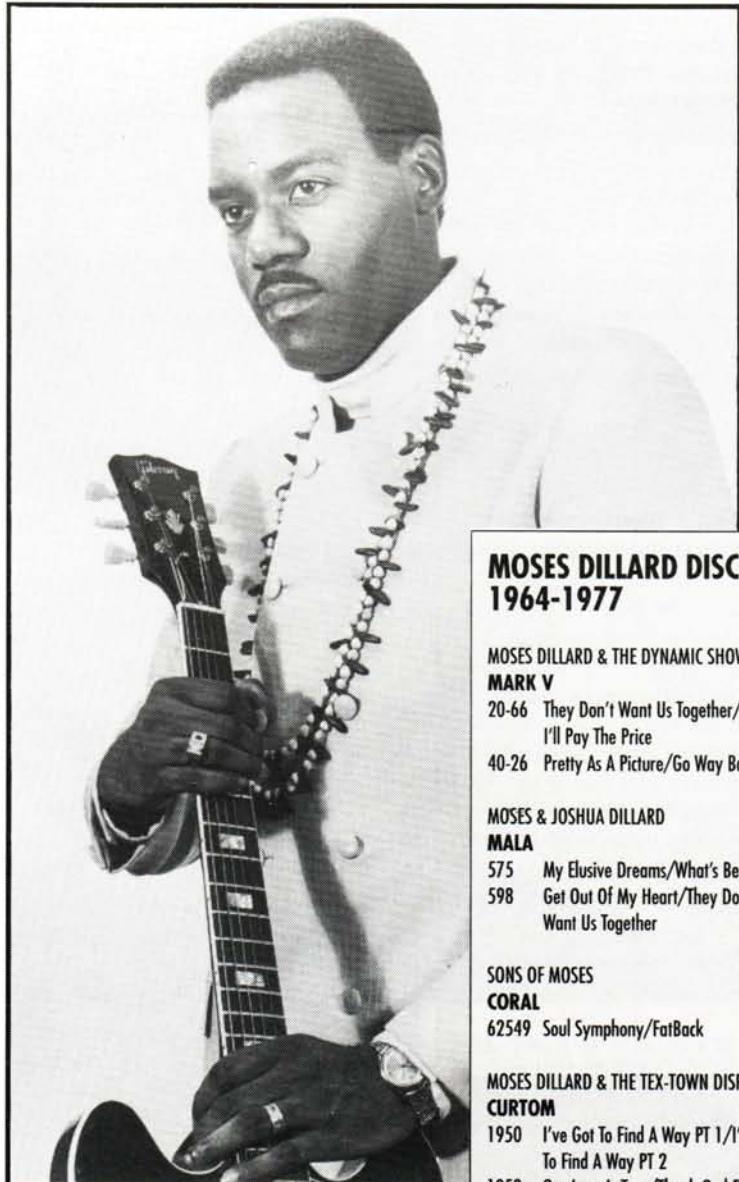
Contains 15 cuts, 6 new songs not included in Japanese release.

"Live in Japan documents his '86 concerts in Tokyo, backed by American cohort Wayne Bennett on guitar. Years of erratic acceptance and career woes have done little to diminish the rough-hewn country soul vocalist's intensity."
- Michael Cipriano,
Soul Survivor Magazine

Coming Soon... Danny Barker's solo L.P., "Save The Bones"

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McClain's entitled *I Just Came To Get My Baby Out Of Jail* in 1968, recorded in Muscle Shoals. Do you remember anything about that session?

Yes, that session had some very grave historical ramifications. There was something about the mood or the air the night we recorded the song and particularly a few nights later when the horns came down from Memphis. Martin Luther King was assassinated in Memphis that night, and we couldn't go in and nobody could get out. We didn't know what was going to happen in Muscle Shoals that night because of the racial tension that was in the air. Consequently, *I Just Came To Get My Baby Out Of Jail* has an indelible place in my memory because of the history that surrounds the session.



MOSES DILLARD DISCOGRAPHY 1964-1977

MOSES DILLARD & THE DYNAMIC SHOWMEN

MARK V

- | | | |
|-------|--|------|
| 20-66 | They Don't Want Us Together/
I'll Pay The Price | 1964 |
| 40-26 | Pretty As A Picture/Go Way Baby | |

MOSES & JOSHUA DILLARD

MALA

- | | | |
|-----|--|------|
| 575 | My Elusive Dreams/What's Better Than Love | 1967 |
| 598 | Get Out Of My Heart/They Don't
Want Us Together | |

SONS OF MOSES

CORAL

- | | | |
|-------|------------------------|------|
| 62549 | Soul Symphony/Fat Back | 1968 |
|-------|------------------------|------|

MOSES DILLARD & THE TEX-TOWN DISPLAY

CURTOM

- | | | |
|------|--|------|
| 1950 | I've Got To Find A Way PT 1/I've Got
To Find A Way PT 2 | 1971 |
| 1958 | Our Love Is True/Thank God For
(This Thing Called Love) | |

MOSES DILLARD & MARTHA STARR

SHOUT

- | | | |
|-----|---|------|
| 248 | Cheating, Teasing And Misleading/
You Can't Laugh It Off | 1972 |
|-----|---|------|

MOSES DILLARD & THE TEX-TOWN DISPLAY

SHOUT

- | | | |
|-----|--|------|
| 253 | I Promised To Love You/We Gotta
Come Together | 1972 |
|-----|--|------|

MOSES DILLARD & LOVEJOY

1-2-3

- | | | |
|-----|-------------------------------|------|
| 711 | Theme from Lovejoy/Good Stuff | 1974 |
|-----|-------------------------------|------|

MOSES

PIEDMONT

- | | | |
|-----|--|------|
| 075 | I Got My Mind Together/If You Don't
Mean It, Don't Touch Me | 1977 |
|-----|--|------|

SATURDAY NIGHT BAND

PRELUDER

- | | | |
|-------|------------------------|------|
| 71104 | Come On Dance, Dance/? | 1978 |
|-------|------------------------|------|

I BELIEVE PEABO BRYSON GOT HIS START WITH YOU?

He was the lead singer of the Tex-Town Display. We introduced him to the record industry. He was in my band for 12 years. The two releases on Curtom were his first recording attempts.

WHEN DID YOU MOVE TO NASHVILLE?

In March 1976. I was at Piedmont records for the first year.

HOW DID YOU COME TO RECORD WITH MIGHTY SAM AGAIN IN 1983? HIS ORLEANS RELEASE, *PRAY*, HAS RECENTLY BEEN RE-DISCOVERED IN ENGLAND AND JAPAN.

That came about because of Carlo Ditta. Carlo has a love for black music and for Sam's version of the blues in particular. I was impressed with his genuineness and sincerity about Sam and his doing what he could to help his career and giving Sam the kind of spiritual injection he needed to keep him alive. I always loved Mighty Sam. I think that he is one of the greatest blues singers alive. He is one of those guys who's still authentic, original. It's part of him, he grew up with it and he's not faking it. He's not really had his day. He's had some recognition, he's sold some records, but he has not gotten his due respect and the home run he so very much deserves. We tried to do some things with Sam. We cut some tunes. *Dancin' To The Music Of Love* (the flip to *Pray*) is very special because Sam and I collaborated on that one. It sounds very good even today. Both of us were very thrilled about it.

WHAT DOES THE FUTURE HOLD FOR MOSES DILLARD?

There is a statement in the black tradition and particularly in black church tradition that says "I don't know what the future holds, but I know who holds the future". Moses Dillard is a very religious person. In fact, I am a preacher today.

Musically, today I am affiliated with Coal Miners Music, which is a division of Loretta Lynn Enterprises in Nashville. I have been developing a black music division for the past four years, dealing in the area of contemporary gospel and some secular music. Everything I've been doing for the last twenty years has been sort of like boot camp and preparing me to stretch out. When I came to Nashville ten years ago, I came here with the sole purpose of creating identifiable black music in this town. My goal was to do here what Berry Gordy did in Detroit. I haven't done it yet. I thought it would take me twenty years to do so. I've got ten years left!

A Retrospective Look at Regional Charts

by Martin Koppel

This issue's chart was supplied courtesy of **Soul Survivor** subscriber Gregory Garza from Detroit. Dating from March 1968, the Detroit chart contains 10 entries or 26% of the records that did not cross over to the **Billboard** R&B hit parade. The highest of these is Derek Martin's infectious *Soul Power* on Tuba, which was picked up but not widely distributed by Volt. Secondly, there is the Capitols' *Afro Twist* which interestingly has an instrumental flip of their biggest hit, *Cool Jerk*. More of a surprise, good record though it is, is the fact the chart contains an entry by the gospel group, the Violinaires, entitled *I Don't Know*. The Esquires' *State Fair* is another weak effort to regain the glories they achieved with the chart-topping *Get On Up*. Best move on to *Your Eyes May Shine* by Eddie Harrison and the Shortcuts on Pepper (home of Rita Coolidge's first record), a direct attempt at copying all the Sam & Dave records we know and love; they even did a song written by Sam & Dave's main writers, Isaac Hayes and David Porter.

From 1966 to 1968, '50's legends the Platters attempted to cash in on the Motown sound and actually achieved several hits written, produced and arranged by Detroit people. These titles include *I Love You 1,000 Times*, *Washed Ashore* and *With This Ring*. Unfortunately, the ditty on this chart, co-written by Detroiter Steve Mancha, sadly is somewhat lacklustre - flat and very choppy, probably due to the company using a Buck Ram/Stan Kahan production, obviously not keeping abreast of the popular rhythms and arrangements of the day.

Two songs of interest, and personal favourites, are Steve Mancha's *Hate Yourself In The Morning* and Melvin Davis' *Save It*, both Detroit singers who went on to greater success under the wings of Holland-Dozier-Holland as lead singers of "100 Proof (Aged In Soul)" and "The 8th Day", respectively. Also of interest is that, including Motown, Detroit-based labels and artists account for 40% or 14 of the records on the chart.

Remember, send in any local charts you may have for review in the magazine.



WJLB SUPERADIO 1400 DETROIT

FAST 40 SURVEY

SUPERADIO - 1400 - DETROIT **SUPERADIO - 1400 - DETROIT**

SUPERADIO SURVEY — MARCH 18, 1968

1. SINCE YOU'VE BEEN GONE..... Aretha Franklin (Atlantic)
2. LA-LA MEANS I LOVE YOU..... The DelFonics (Philly Groove)
3. I GOT THE FEELING..... James Brown (King)
4. IF YOU CAN WANT..... Smokey & The Miracles (Tamla)
5. SWEET INSPIRATION..... Sweet Inspirations (Atlantic)
6. SOUL SERENADE..... Willie Mitchell (HI)
7. A TOAST TO YOU..... Louis Curry (MS)
8. SOUL POWER..... Derek Martin (Tuba)
9. THE END OF THE ROAD..... Gladys Knight & The Pips (Soul)
10. DOCK OF THE BAY..... Otis Redding (Volt)
11. AFRO TWIST..... The Capitals (Karen)
12. LOST..... Jerry Butler (Mercury)
13. I TRULY TRULY BELIEVE..... The Temptations (Gordy)
14. I DON'T KNOW..... The Violinaires (Checker)
15. I GUESS THAT DONT MAKE ME A LOSER..... Brothers of Soul (Boo)
16. THE SON OF HICKORY HOLLER TRAMP..... O. C. Smith (Columbia)
17. AFRICAN BOO-GA-LOO..... Jackie Lee (Keymen)
18. I THANK YOU..... Sam & Dave (Stax)
19. ALL OF MY LOVE..... The Major 4 (Venture)
20. A WOMAN WITH THE BLUES..... Lamp Sisters (Duke)
21. SECURITY..... Etta James (Chess)
22. DANCE TO THE MUSIC..... Sly & The Family Stone (Epic)
23. LOOK WHAT I ALMOST MISSED..... The Parliaments (Revilot)
24. STATE FAIR..... The Esquires (Bunk)
25. YOUR EYES MAY SHINE..... The Short Cuts (Pepper)
26. A STONE GOOD LOVER..... Jo Armstead (Giant)
27. I'VE GOT TO DO IT TO IT..... Tony Foxx (Galla)
28. HATE YOURSELF IN THE MORNING..... Steve Mancha (Groove City)
29. TIGHTEN UP..... Archie Bell & The Drells (Atlantic)
30. WHAT IS THIS..... Bobby Womack (Minit)
31. THINK BEFORE YOU WALK AWAY..... The Platters (Musicor)
32. I GOT A SURE THING..... Olle & The Nightingals (Stax)
33. SHOW ME THE WAY TO GO..... Gene Chandler, Barbara Acklin (Brunswick)
34. SAVE IT..... Melvin Davis (Mala)
35. COMPETITION AINT NOTHING..... Little Carl Carlton (Back Beat)

Super Chart Challengers

- | | |
|---------------------------------|------------------------------------|
| SOMEBODY NEW..... | The Emotions (Twin Stacks Records) |
| I'LL SHED NO TEARS..... | Dee Edwards (Premium Stuff) |
| TAKE TIME TO KNOW HER..... | Percy Sledge (Atlantic) |
| GOT TO GET MYSELF TOGETHER..... | Buddy Ace (Duke) |
| SEARCHING..... | Mell Hueston (Gez Vista) |

Super Pick

- | | |
|-----------------------|------------------------|
| COWBOYS TO GIRLS..... | The Intruders (Gamble) |
|-----------------------|------------------------|

Super Album

- | | |
|----------------------|-----------------------------|
| DOIN' OUR THING..... | Booker T & The M G's (Stax) |
|----------------------|-----------------------------|

A SHOUT LABEL

by
Martin
Koppel

had a variety of records on various labels including Old Town, Jubilee, RCA, Soozee, King and Roulette). It was called *Talk Of The Grapevine*. This bouncy song with gritty vocal flopped, but later gained some success in the U.K., where in the early '70's it was re-released on the Jayboy label. Although New York in origin, the record is an attempt at combining a touch of Motown with Mike Terry-like horn work and L.A.'s Mirwood sound, who have distinctive back and forward girl chorus with pulsating xylophone.

Two other much recorded artists take up the next releases with George Freeman and Jimmy Radcliffe. Success finally came, however, with the fourth and Donald's second release where the sad Soul screamer, *My Baby's Gone*, clawed its way up to number 20 on the R&B charts, lasting for 8 weeks. Unfortunately, early '60's girl group the Exciters could not continue to keep the label

After successfully co-owning then owning outright New York's Bang label where he had massive pop success with the McCoys, Strangeloves and Neil Diamond, Bert Berns created an R&B subsidiary which he called Shout. Co-owned with his wife Ilene, Bert brought in Joan Berg and Bill Darnell (formerly with Jubilee, Herald and Ember) to look after sales and Effie Smith to look after national promotion. The first release came out in 1966 and was by ex-Hollywood Flame Donald Height (who had

on a roll and their peppy *Number One* failed dismally. In retrospect, it sounds out of time and offers the listener nothing that had not been done earlier and better by either Tina Turner or Inez Foxx, whose style the record resembles.

However, suddenly the label began to flourish thanks to another record veteran, Freddie Scott, whose career had been in limbo since his million seller from 1963, *Hey Girl*. Freddie's first outing for Shout, *Are You Lonely For Me Baby*, written by label owner Bert Berns and arranged by Gary Sherman, shot up to number 1 and stayed on the charts for 17 weeks. Four of Freddie's subsequent releases also gained chart success.

The next artist to taste success was Chicago novelty singer Jerry Murray, who under the thinly disguised pseudonym of Jerryo had everybody in the summer of 1967 dancing to the *Karate Boo-Ga-Loo* and the *Funky Boo-Ga-Loo*; sad to say his third release, the very dated *Afro Twist Time*, failed miserably.

However, Aretha Franklin's 24-year-old sister Erma, after missing with a cover of Jimmy Reed's *Big Boss Man*, controlled the nation's airwaves with another Bert Berns song, the incredibly deep *Piece Of My Heart*, later covered by Janis Joplin. The last artist to achieve chart success was George Torrence and his novel *Lickin' Stick*.

Looking back, it would appear the label could only make the hit parade on songs and productions where owner Bert Berns had direct involvement, and after his death in 1968 it lost any direction it had. Ownership switched to Ilene and Bill Darnell took over as GM. In the early 1970's George Kerr took over the label.

The label leaves us with a legacy of a good all round '60's R&B label, offering more of a variety of musical styles than say, a Motown, Stax or Chess of the same time period. Highly recommended of the non-hits is Bobby Harris' heart-wrenching ballad, *Mr. Success*, which has long been a favourite of the record collectors of the West Indies. Also, Lawrence and the Arabians' beautiful version of the Miracles' *Ooo Baby, Baby*, Charles Lattimore's punchy *Do The Thing*, the early Jackie Moore material and Otis Redding protege Billy Young.

Special thanks for historical information in this article to U.K. collectors Rob Hughes and Peter Gibbon.

200 DONALD HEIGHT	Talk Of The Grapevine There'll Be No Tomorrow	225 JERRY O	Funky Boogaloo Push Push	249 RICHARD MARKS	Don't Take It Out On Me ?
201 GEORGE FREEMAN	I'm Like A Fish Why Are You Doing This To Me	226 DONALD HEIGHT	Rags To Riches Please Don't Hurt Me	250 BIT OF HONEY	He's The One Live In Maid
202 JIMMY RADCLIFFE	So Deep Lucky Old Sun	227 FREDDIE SCOTT	Just Like A Flower Spanish Harlem	251 EL SHOBEY & CO.	Whole Thing Never Missed What You Got
203 BOBBY HARRIS	Stickey Stickey Mr. Success	228 JERRY O	Dance Whatcha Wanna Afro Twist Time	252 FREDDIE TERRELL	Show You How To Make Music Respect Yourself
204 DONALD HEIGHT	My Baby's Gone You're Gonna Miss Me	229 WOODY GUNTHER	Bang Dawglin Time Teardrops	253 MOSES DILLARD	I Promise To Love You We Gotta Come Together
205 THE EXCITERS	Number One You Got Love	230 ERMA FRANKLIN	Open Up Your Soul I'm Just Not Ready For Love	254 DEON JACKSON	I'll Always Love You Life Can Be That Way
206 ROY C.	Gone, Gone, Gone Stop What You're Doing	231 DONALD HEIGHT	You've Got To Be A Believer Never Let Me Go	255 LIZ SPRAGGINS	Pass Me Not Misunderstanding
207 FREDDIE SCOTT	Are You Lonely For Me Where Are You	232 JACKIE MOORE	Dear John Here I Am	257 GEORGE KERR AND ANN ROBINSON	Just The Two Of Us If You Need
208 DONALD HEIGHT	365 Days	233 FREDDIE SCOTT	(You) Got What I Need Powerful Love		
209 LIBERTY BELLES	I'm Willing To Wait Shing-A-Ling Time	234 ERMA FRANKLIN	I'm Just Not Ready For Love The Right To Cry		
210 BOBBY HARRIS	Just Try Me The Love Of My Woman	235 BLUES BUSTERS	Inspired To Love You I Can't Stop		
211 FREDDIE SCOTT	Baby Come Back Home Cry To Me	236 BILLY YOUNG	I'm Available A Sweet Woman		
212 FREDDIE SCOTT	No One Could Ever Love Me Am I Grooving You	237 HOWARD JOHNSON	Slide That Magic Touch Can Send You Flying		
213 DONALD HEIGHT	Never You Mind We Got To Make Up	238 FREDDIE SCOTT	No One Could Ever Love You Loving You Is Killing Me		
214 THE EXCITERS	I Can't Get Enough Soul Motion	239 JACKIE MOORE	Why Don't You Call On Me Inst. Love Her More		
215 LAWRENCE AND THE ARABIANS	You Know It Ain't Right Ooh Baby	240 RANDOLPH WALKER	Good Old Soul La Da Da Da Da		
	Coincidence	241 VIRGIL GRIFFIN	Climbing Society Don't Let Us Down		
216 FREDDIE SCOTT	He Will Break Your Heart I'll Be Gone	242 THE BARONS	No More Baby Love (They Call Me) Jesse James		
217 JERRY O	Karate Boogaloo The Pearl	243 DREAMS	Charge Free For All		
218 ERMA FRANKLIN	Big Boss Man Don't Catch The Dog's Bone	244 PHILLIP MITCHELL	Flower Child Forever My Darling		
219 CHARLES LATTIMORE	Do The Thing We Try Harder	245 FREDDIE SCOTT	Got What I Need Gonna Build California		
220 FREDDIE SCOTT	Run Joe He Ain't Give You None	246 PHILLIP MITCHELL	The World Needs More People Like You		
221 ERMA FRANKLIN	Piece Of My Heart Baby What You Want Me To Do	247 EQUALS	Black Skinned Blue-Eyed Boy Ain't Got Nothing To Give You		
222 SHAN MILES	Soul People Pt. 1 Soul People Pt. 2	248 MOSES DILLARD AND MARTHA STARR	Cheating, Teasing and Misleading You Can't Laugh It Off		
223 DONALD HEIGHT	Good To Me Bona Fide Lover				
224 GEORGE TORRENCE AND THE NATURALS	Lickin' Stick So Long, Goodbye				

1966-
1975

- 258 GEORGE KERR Let Me Be The One
Seeing Is Believing
259 SOFT TOUCH Is This The Way To Treat A Guy
Close To You
300 KENNY SEYMOUR I've Got The Rest Of My Life Inst.
301 JIMMY MAYES AND THE MILLS ST. DEPOT Social Security Number Inst.
302 ENERGY Function At The Junction
Better Not Live Outside Your Heart
303 LOUISE FREEMAN Tell Me A Lie
How Can I Forget
304 KENNY SEYMOUR Whistle I'll Come Running Ah Cho
305 GEORGE KERR Look What You Took
Have A Word Of Love
306 LOUISE FREEMAN I Can Do It (If I See It)
How Could You Run Away
307 NATURALS Crystal Blue Persuasion
Colour Him Father
308 LINDA WOODS Love Buy
With You
309 PEABO BRYSON Disco Queen Inst.
Cold Day In Hell
?

The Answer Songs

BY MARTIN KOPPEL

In an earlier **Soul Survivor** we mentioned the Satintones' *Tomorrow and Always* in answer to the Shirelles' smash hit *Will You Still Love Me Tomorrow*. However, two more versions cropped up during the same time period. One was the absolutely horrible Colly Williams' *You Know I'll Love You Tomorrow* on the Philadelphia-based Ry-An label. The string quartet who may have only taken up playing the week before make the record almost impossible to play all the way through. Marginally better is Jon E. Williams' *Yes, I Will Love You Tomorrow* on Atlantic. From the early '60's we now time shift nearly 10 years and look at answers to Tyrone Davis' *Can I Change My Mind*, Jean Knight's *Mr. Big Stuff*, Betty Wright's *Clean Up Woman*, the Honey Cone's *Want Ads* and Billy Paul's *Me And Mrs. Jones*.

Originating, I think, out of Greenville, Mississippi comes the totally unknown Ida Sands with a very good answer to Tyrone Davis called *Start All Over Again* on the How Big label. For good punchy funk comes Jimmy Hicks' *I'm Mr. Big Stuff* on the New Orleans-based Big Deal label, which was also answered with Vicki Anderson's *I'm Too Tough For Mr. Big Stuff*. The more I explore my collection, the more I see the name Clarence "Blowfly" Reid as writer, producer and singer and it becomes obvious he was the musical force in Florida R&B of the '60's and early '70's. In 1971 he penned *Clean Up Man* for Jimmy Bo Horne on the Dade label. Jimmy went from this total obscurity to having 8 chart hits, including his 1978 million seller *Dance Across The Floor*. Also we have an answer to Billy Paul by Realinda on Perception entitled *Hey Mr. Paul*, a beautiful sweet mixed group who sound not unlike the Stylistics even though it's a female lead.

The "Godfather of Soul" James Brown has, throughout his illustrious career, spawned

several answer songs and even a novelty break-in record. Three of the best come from (1) Anna King - *Mama's Got A Bag Of Her Own*, on the New York-based End label, which was produced by two Detroit journey-men arranger/engineer/producers, Robert Moseley and Robert Bateman. Also, two of the strongest, most powerful female singers both had a crack at *It's A Man's Man's World*: Irma Thomas on Imperial and Big Maybelle on Chess. If anything, I'd give the edge to Irma as her style is a shade more musical than Maybelle's.

Many of the '50's R&B-based pop singers such as Dee Clark, Lloyd Price, etc., unsuccessfully tried to crossover to the newer style of music in the '60's. These included Ed Townsend, for whom gold came in 1958 with the chart-topper, *For Your Love*. Unfortunately, in 1962 he tried on the Liberty label to answer the Exciters' *Tell Him* with *Tell Her*. Even with the magic of arranger Bert Keyes, success did not come.

During 1962 one singer attempted to answer his own hit when Lenny Miles recorded



Donna's Gone for RCA in response to *Don't Believe Him, Donna* from 1960. Jimmy Johnson's west coast blues classic, *Don't Answer The Door*, is answered twice by Mary Ann Miles who recorded *I'll Be Gone* on the Celeste and Kick Off labels. Excellent backing and arrangement by Zeke Strong and his band make this one of the finer answer songs. While we are on the topic of doubles, two of the better '50's female groups both put out answer records when the Teen Queens answered Big Jay McNeely's hit *There's Something On Your Mind* with *There's Nothing On My Mind* on Platter mentor Buck Ram's Antler label. Also, the Bobbettes came up with 2 answer songs: Lilliam Dorr's excellent *I Need You*, in response to stablemate Wilson Pickett's *If You Need Me*, and the Pyramids' *I'm The Playboy* in reply to crosstown rivals Marvelettes' *Playboy*. On the subject of Motown, one of the singers who became lost in the shuffle, yet recorded 3 or 4 songs between 1961 and 1967 was Debbie

Dean, who I believe was the first white artist signed to Motown. Anyway, one of her records was an answer to the Miracles' *Shop Around* with *Don't Let Him Shop Around* on Motown.

West coast Soul singer Jimmy Thomas says *You Can Go* on an Ike Turner production that sounds closer to Ray Charles' records than some of Ray's do; it came out on the Sue label. Ted Taylor, a much underrated vocalist, says *I'll Release You* for Okeh, both he and Jimmy hoping to end an amicable relationship with Esther Phillips who sang *Release Me* in 1962.

In 1960 Damita Joe responded to Ben E. King and the Drifters' *Save The Last Dance For Me* with *I'll Save The Last Dance For You*. Ben went on to have a successful career upon leaving the Drifters and one of his biggest hits, *Don't Play That Song*, resulted in 2 answer songs, both out of New York: Ruth McFadden's *Stop Playing That Song* on Capitol and *Play It Again* by Jazz/Blues vocalist Pat Lundy on a label called Toto.

Louise Brown and the Darlene Love-led Blossoms both answer to Ernie K-Doe's *Mother-In-Law* with *Son-In-Law* on Chicago's Ermine and L.A.'s Challenge labels. Meanwhile Bobby Martin came up with *Father-In-Law* on the Twist label. Even Ernie did a record on Duke called *My Mother-In-Law Is Back Again*. There is a plethora of other answer songs responding to New Orleans hits, including Delores Lynn's *Just Tell It Like It Is* and Martha Nelson's *I Don't Talk Too Much*, based on the Aaron Neville and Joe Jones hits respectively.

If possession is nine-tenths of the law, then credit must go to Elerington Jordan as writer, producer and arranger, for it was he who actually first came up with Etta James' *I'd Rather Go Blind*. The actual title on the release by Fugi is *I'd Rather Be A Blind Man*, both incidentally released on the Chess subsidiary, Cadet. Etta's flip, the powerful *Tell Mama*, was also an answer to Clarence Carter, who did *Tell Daddy* for Fame. Actually, her release was subsequently answered again by the Soul Survivors on Atco.



BOOK REVIEWS

The list goes on and we must include Chyvonne Scott on Alto (*You Lost Your Good Thing*), Stella Johnson's *Trial of Stagger Lee* on Correctone, and Titus Turner on Glover with *We Told You Not To Marry*, replying to Barbara Lynn and two of Lloyd Price's biggest hits; Virgil Til's *I Didn't Steal Your Dog* also on Glover and the ultra-rare *Rufus, Come And Get Your Dog* by renowned singer-songwriter George Jackson on the Memphis-based Doro label.

Moving to California, there is Ella Thomas' *I'm Your Part Time Love* on Flag (also done by Mitty Collier on Chess) and Little Alice's *So What If I Can't Cook* on 4J replying to the respective hits of Little Johnnie Taylor and Lonnie Russ. Out of Chicago we have the Dukays' *I Out Duked The Duke* and *Walk On With The Duke* and the Pearls' *Duchess of Earl* and Gene Chandler even did his own answer song with *You Threw A Lucky Punch* in response to Mary Wells' megahit.

Although there are probably many more, and I'd welcome your comments for additions, I will end up with two of my personal favourites: Carla Thomas' Atlantic classic *I'll Bring It On Home To You* in answer to Sam Cooke, and the superb *You Don't Have To Be A Tower Of Strength* by Gloria Lynne on Everest, which I feel is a better record than Gene McDaniels' original.

Joel Whitburn's Top R&B Singles 1942-1988

At last it is out, the one book that is essential for every Soul, Blues, R&B collector and musicologist out there, including every reader of *Soul Survivor*. Joel Whitburn makes the best of the various **Billboard** R&B charts which were somewhat erratic and patchy during various periods during the time covered in the book, particularly in the early 50's and the year 1964. The book contains so much data that will keep you occupied for hours upon hours; where else could you learn that Tavares had 27 charted hits or that Chess recording artists the Knight Bros. were actually a duo from Washington D.C. Joel very intelligently sought the expertise of fellow Wisconsin Peter Grendysa in trying to find a line or a short paragraph to write about nearly every artist in the book, which makes

it an essential information source for learning about the general history of the music.

Heatwave David Bianco Pierian Press

After several years in the works, author David Bianco presents us with the essential reference book on Motown. Containing over 500 pages, the book has so much information and data it will keep even the most advanced Motown collectors captivated for hours as they plow through the listing of record matrix numbers. Excellent photographs, bios on most Motown artists and full information on all Motown and related labels make it an essential reference source for the more casual record collector. As an added bonus, David even gives a listing of all the U.K. releases. Go out and buy!

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Kop's Records

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ALBUM REVIEWS

This issue, as Soul/R&B is getting more and more exposure, offers us some very exciting releases, and from many countries of the world.

The Sapphires
Who Do You Love
Collectables 5007

Who Do You Love / Gee I'm Sorry Baby / Thank You For Loving Me / Oh So Soon / Gotta Be More Than Friends / Slow Fizz / Gotta Have Your Love / Gonna Be A Big Thing / Where Is Johnny Now / Evil One / I Found Out Too Late / How Could I Say Goodbye.

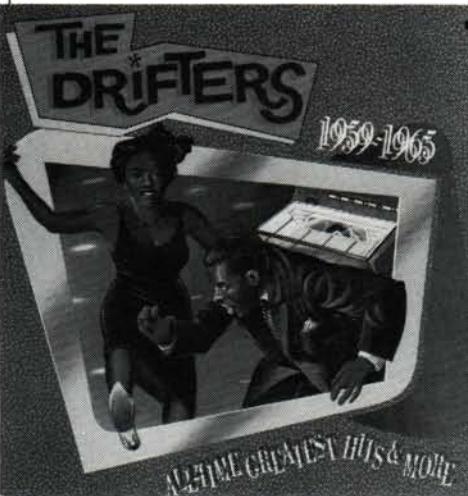
Using the cover of this Philadelphia girl group's Swan album, Collectables give us an exciting LP that combines the best of the Swan material where we hear the dreamy girl group sound that was so distinctive in 1964 on songs such as *Who Do You Love, Oh So Soon* and *Where Is Johnny Now* with the later 60's releases on ABC that have the updated upbeat harmony sound that is popular in the U.K. Northern Soul circles. In fact, all of their releases that were Northern Soul classics are on the record, including *Gotta Have Your Love, Slow Fizz, Evil One* and *Gonna Be A Big Thing*. A good all round compilation, highly recommended; you'll definitely find it hard not to sing along to the many catchy tunes in the vinyl. ★★★½

Ted Taylor
Somebody's Always Trying
Mr. R&B 1005

Since You're Home / Be Ever Wonderful / Hold Me Tight / She's A Winner / That Happy Day / Someday (I Know, I Know) / My Darling / If It Wasn't For You / Top Of The World / Somebody's Always Trying / Try Me Again / It Ain't Like That No More / You've Been Crying / Dancing Annie / So Hard / You Give Me Nothing To Go On / Can't Take No More / Long Distance Love.

Gingerly treading into a market they are somewhat unfamiliar with, the Jump Blues label from Sweden, Mr. R&B, has come up with a very entertaining album by Ted Taylor. Ted

was a much underrated singer whose style of high falsetto contains to my ears much more Soul than counterparts like Donnie Elbert or Bobby Marchan. This 18-track LP is definitely good value for the money and although not containing any of his hits, an occurrence on any and all of the other various Mr. R&B LP's, has a variety of music covering Ted's career from 1958 to 1966 and contains material from his Duke, Top Rank, Laurie, Okeh and Atco days. This well-paced record definitely should also go in your collection. ★★★★



Barbara Lynn
Barbara Lynn
Good Thing Records 001

Watch The One (That Brings The Bad News) / That's What A Friend Will Do / (Don't Pretend) Just Lay It On The Line / I'm A Good Woman / It's Better To Have It / Unfair / Oh! Baby (We Got A Good Thing Going) / You're Gonna Need Me / You Better Stop / Sugar Coated Love / Let Her Knock Herself Out / Jealous Love / He Ain't Gonna Do Right / I'm One Man Woman / You Can't Be Satisfied / You'll Lose A Good Thing / You're Gonna See A Lot More (Of My Leaving).

We now move on our world trip to Holland and I'm really pleased to finally see a good all round LP on Barbara Lynn. This 17-tracker contains the best of this multi-talented wom-

an's music. For those of you out there who are lucky enough to own Barbara's LP on Jamie, this record complements rather than duplicates your record as there is only 1 song (the title track) that is on the LP. In fact, the material on the LP, which sounds like it is from the master tapes, is a lot of the Jamie 45's, a couple from Atlantic, 2 from Tribe and the very rare outing on Copyright, the jumpy *Sugar Coated Love*, a cut which makes the album a must for you Blues collectors out there, with its exceptional harmonica work sounding as though it would fit well on the early 60's Excello records. No more words – go out and buy this LP, one of the best compilations in a long, long time on a singer who most people only know for her hit of *You'll Lose A Good Thing*. ★★★★

The Drifters
1959-1965 All-Time Greatest Hits & More
Atlantic SD2 913

There Goes My Baby / Oh My Love / Baltimore / Dance With me / (If You Cry) True Love, True Love / This Magic Moment / Lonely Winds / Nobody But Me / Save The Last Dance For Me / I Count The Tears / Please Stay / Sweets For My Sweet / Some Kind Of Wonderful / Mexican Divorce / Jackpot / She Never Talked To Me That Way / When My Little Girl Is Smiling / What To Do / Up On The Roof / Another Night With The Boys / On Broadway / I'll Take You Home / If You Don't Come Back / Didn't It / One Way Love / He's Just A Playboy / Under The Boardwalk / I Don't Want To Go On Without You / I've Got Sand In My Shoes / Saturday Night At The Movies / At The Club / Come On Over To My Place.

Under the direction of Kim Cooke, WEA in Canada and their pioneering R&B series have come out with this fantastic package. No surprises, no unreleased cuts, just an excellent all round 2-set LP of every song in the 60's you know and love by the Drifters. From *There Goes My Baby* (side 1, track 1) to *Come On Over To My Place* (side 4, track 32). Excellent and informative liner notes from musicologist Colin Escott. Also worth buying from the same series, Drifters' *Let The Boogie, Woogie Roll Greatest Hits 1953-1958*, which has 32 cuts with the best of the earlier recordings. Definitely great value. ★★★★

Soul Soldiers
Various Artists
Ace SX 012

DARRELL BANKS - *I'm The One Who Loves You / No One Blinder (Than A Man Who Won't See) / Just Because Your Love Has Gone / Only The Strong Survive / J.J. BARNES - Got To Get Rid Of You / Snowflakes / JIMMY HUGHES - I Like*

Everything About You / I'm So Glad / Did You Forget / Chains Of Love / Just Ain't As Strong As I Used To Be / MAJOR LANCE - Since I lost My Baby's Love / I Wanna Make Up (Before We Break Up) / That's The Story Of My Life / Girl Come On Home / Ain't No Sweat.

An interesting LP compiled by Peter Gibbon, it features four vocalists from the late 60's, each of whom is on the downside of his career, yet many would argue these cuts are some of their better material. Culled from the Stax/Volt catalogue of the late 60's and early 70's when the label was under the musical direction of Don Davis, the LP contains a curious combination of Detroit and Memphis music. To me, the highlights of each artist would be Darrell Banks' bopping *I'm The One Who Loves You*, J.J. Barnes' beautifully sung and orchestrated *Snowflakes*, whose only downfall was that he was just a shade too similar in vocal style to Marvin Gaye, Major Lance's upbeat *Since I Lost My Baby's Love* and Jimmy Hughes on perhaps the most Southern sounding cut on the record, *Just Ain't As Strong As I Used To Be*. A good all round LP that covers the transition from the 60's to the 70's. ★★1/2

Joe Tex
The Very Best Of Joe Tex
Charly CDX29

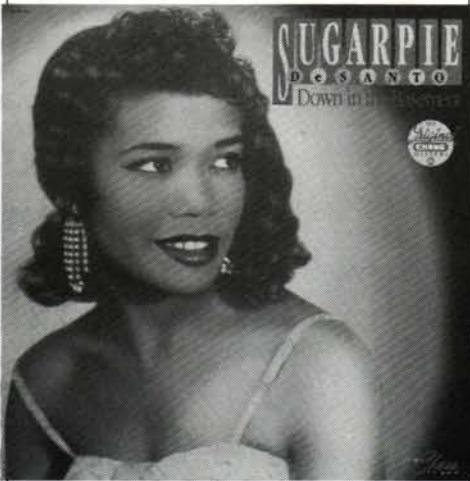
Hold What You've Got / One Monkey Don't Stop No Show / A Woman (Can Change A Man) / I Want To (Do Everything For You) / Don't Make Your Children Pay (For Your Mistakes) / A Sweet Woman Like You / The Love You Save (May Be Your Own) / You Better Believe It, Baby / I'm A Man /I've Got To Do A Little Bit Better / S.Y.S.L.J.F.M. (The Letter Song) / I Believe I'm Gonna Make It / A Woman Sees a Hard Time (When Her Man Is Gone) / Watch The One (That Brings The Bad News) / Papa Was, Too (Tramp) / The Truest Woman In The World / Show Me / Woman Like That, Yeah / A Woman's Hands / Skinny Legs And All / Men Are Gettin' Scarce / I'll Never Do You Wrong / Keep The One You've Got / You Need Me, Baby / Buying A Book / It Ain't Sanitary / You're Right, Ray Charles / I Gotcha.

Definitely an album that lives up to its moniker "Real Country Soul... Scarce As Hen's Teeth". Always one for a good story in his lyrics, this double album contains 28 of Joe's best. The quality of the pressing makes the music explode; you cry out for more! more! more!... Not one dud cut, in fact it's hard to pick the highlights – best just to say they are all here, from *Hold What You've Got* to *S.Y.S.L.J.F.M.* to *Show Me* to *Buying A Book* to *You Better Believe It Baby*. Excellent liner notes from writer Barney Hoskyns. ★★★1/2

Mr. Joe's Jambalaya

Various Artists
Charly CDX26

ALLEN & ALLEN - Beverly Baby / JESSIE HILL - Ooh Poo Pah Doo / LEE DORSEY - Lottie Mo / AARON NEVILLE - Over You / ERNIE K-DOE - Mother-In-Law / ROY MONTRELL - Mudd / THE DEL-ROYALS - Always Naggin' / LEE DIAMOND - I Need Money / CHRIS KENNER - I like It like That / ART NEVILLE - All These Things / THE SHOWMEN - It Will Stand / WILLIE HARPER - New Kind Of Love / JOE (MR G) AUGUST - Everything Happens At Night / RAYMOND LEWIS - I'm Gonna Put Some Hurt On You / BENNY SPELLMAN - Lipstick Traces (On A Cigarette) / CHICK CARBO - In the Night /



ESKEW REEDER - Green Door / ELRIDGE HOLMES - The Sooner You Realise / CALVIN LEE - Valley Of Tears / IRMA THOMAS - Ruler Of My Heart / THE STOKES - Whipped Cream / ALLEN TOUSSAINT (& THE STOKES) - Poor Boy Got To Move / Go Back Home / ROGER & THE GYPSIES - Pass The Hatchet / THE PITTER PATS - It Do Me Good / OLIVER MORGAN - The La La Man / ED-DIE LANG - The Sad One / BARBARA GEORGE - Something You Got / EDDIE BO & INEZ CHEATHAM - Lover And A Friend / LARRY DARNEll - Son Of A Son Of A Slave (Stomp Down Soul) / LITTLE BUCK - Whisper My Name / SKIP EASTERLING - I'm Your Hoochie Coochie Man.

Never a lover of New Orleans music, I have finally found a package that contains most of the best and enough diversification to feel it's not all one long song as my ears seem to hear in, say, a Meters or an Aaron Neville LP. This double LP contains evergreen classics like Jessie Hill's *Ooh Poo Pah Doo*, Ernie K-Doe's *Mother-In-Law* and Chris Kenner's *I Like It Like That*. My favourite is the incredibly funky Roger & The Gypsies' *Pass The Hatchet*, which came out in 1966 on the Seven B label. Most unusual cut would have

to be a 1968 recording from late 40's/early 50's blues shouter Larry Darnell. Good value for the money. ★★★

Flare Groove
Various Artists
Kent 978

WILLIE HENDERSON - Loose Booty / BULL & THE MATADORS - The Funky Judge (Instrumental) / PATTI JO - Make Me Believe In You / BOHANNON - The Fat Man / AM FM - You Are The One / DONNY BURKS - Do Bad / BARBARA ACKLIN - I'll Bake Me A Man / THE ELIMINATORS - Loose Hips / ALVIN CASH - Keep On Dancing / BETTY MOORER - It's My Thing / LEE DORSEY - If She Won't (Find Someone Who Will) / BILLY GIBSON - The Wiggler (The Worms Don't Know) / EDDIE BO - If It's Good To You (It's Good For You) Parts 1 & 2.

A slight divergence from their compilation love affair with Northern Soul and Latin, Adrian Croasdell and the boys at Kent decide to get funky. Culled basically from the Brunswick and Sceptre/Wand catalogs, this 14-track LP gives us a good mixture of music. Best cuts for me have to be Willie Henderson's cheeky *Loose Booty*, Bull & The Matadors' down & dirty *Funky Judge*, Betty Moorer's answer to the Isley's *It's Your Thing* with *It's My Thing*, and Billy Gibson's humorous *The Wiggler*. ★★1/2

Sugar Pie DeSanto
Down In The Basement
MCA CH-9275

In The Basement, Part One / I Want To Know / Mama Didn't Raise No Fool / Maybe You'll Be There / Do I Make Myself Clear? / Can't Let You Go / Soulful Dress / Going Back To Where I Belong / She's Got Everything / Slip-In Mules.

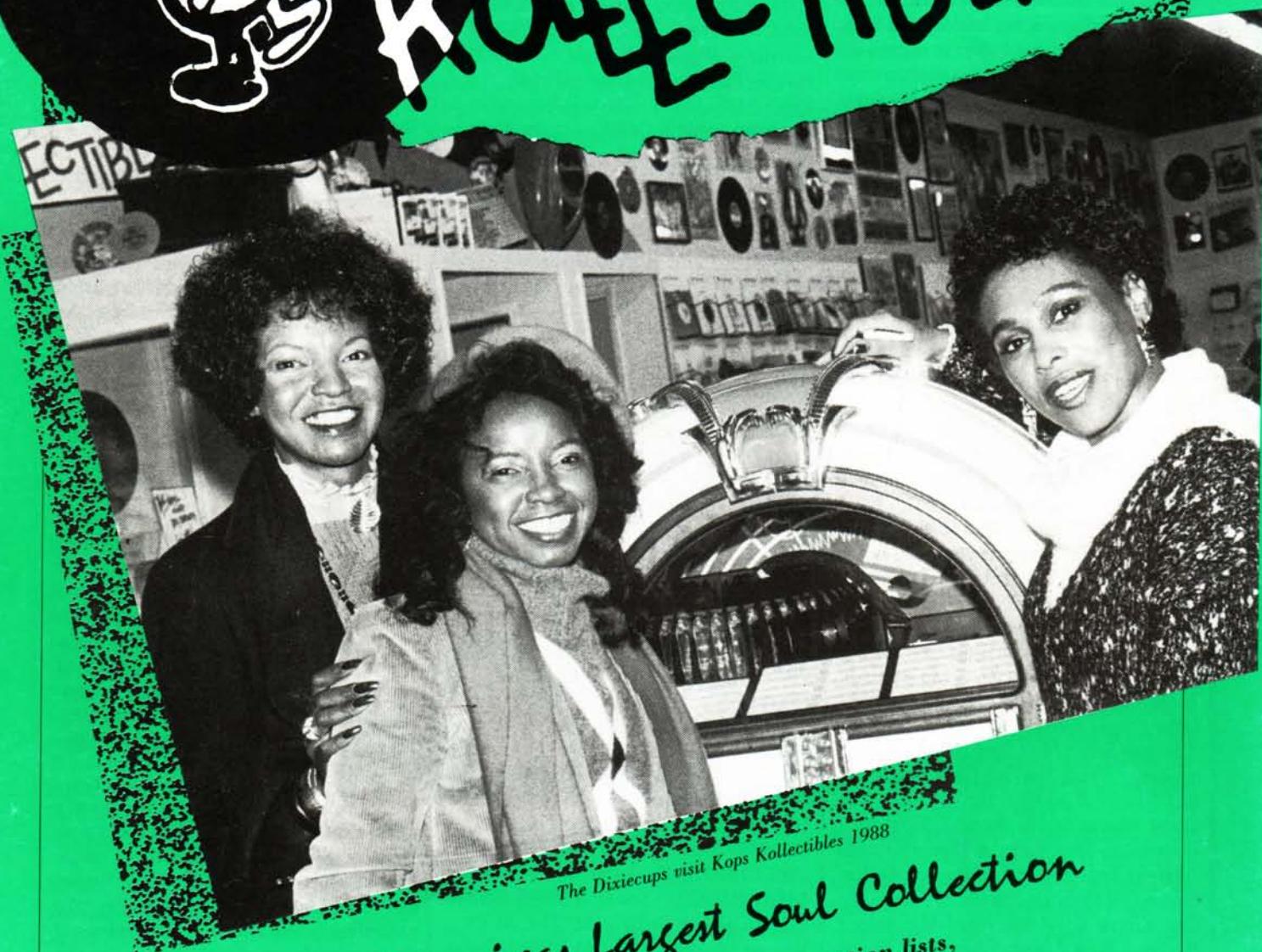
MCA U.S.A. during 1988 put out quite a number of Rock n' Roll, R&B and Blues albums. Occasionally they sneaked in a couple of Soul packages such as the Billy Stewart and this exceptional LP by Sugar Pie, who unfortunately was always in the shadows of Chess' more famous female singers like Etta James, Mitty Collier, Jackie Ross, Fontella Bass or Ko Ko Taylor. On the driving title track, a duet with Etta James, Sugar Pie more than keeps up her own end, and such classics as *Soulful Dress*, *Slip-In Mules*, and *Do I Make Myself Clear?* are contained on the album. Best for me has to be her 1959 Veltone cut *I Want To Know*, which definitely was ahead of its time. ★★★



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